

Tabletop Adventures[®] presents
a Plain Brown Wrapper edition

All for One and One for All



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Plain Brown Wrapper Classic Historical Fantasy line

Tabletop Adventures has acquired the line of historical fantasy material previously published by Avalanche Press, Ltd. and is re-issuing this classic series of sourcebooks from 20 years ago. (This book was originally published in 2002.) The writing and the conventions (including, for example, the designation of Open Game Content) represent the styles of the early years of 3rd Edition and should be approached from that perspective.

Many of the original covers had artwork that was suggestive (or even provocative), so each book of the series is being reissued in a 'plain brown wrapper.' Text beginning at the Table of Contents and continuing through the page numbered 63 appears exactly as it was originally presented.



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Introduction

Over the last 200 years, few authors have captured the hearts and imaginations of readers of historical fiction like Alexandre Dumas. Taking 17th Century France, its nobility, society, and military as the basis for his novels, Dumas transformed a turbulent and often ugly period of French history into an age of swashbuckling heroes and calculating, charismatic villains. Although his novels often centered on the exploits of a group of the King's Musketeers, Dumas's epic works of fiction also featured romance, intrigue, espionage, and comedy, making each novel universally appealing. Presenting his second novel, *The Three Musketeers*, as a factual historical work based on the diary of a man named Count de la Fere (also known as Athos), Dumas lends an air of realism to his fiction not often found in any other genre. Many readers have wondered just how much of *The Three Musketeers*, *The Man in the Iron Mask*, and *The Count of Monte Cristo* is based on real events. The truth is: not much. Dumas weaved fact and fiction seamlessly, borrowing bits and pieces of history, including figures such as Cardinal Richelieu and King Louis XIV, and inserting them into fantastic schemes and plots so convoluted and fascinating that the reader is unable to put down the book.

ALL FOR ONE AND ONE FOR ALL presents historically accurate data on France in the 17th Century and its prominent figures but weaves them together with the fiction set in that era. Herein are all the statistics, information, and character profiles necessary to run your d20 campaign in



this time of fearless swordsmen, scheming politicians, and beautiful damsels in need of rescue. New Feats, Skills, Character Classes and combat rules complete the book, with the new Panache rules from Avalanche Press's *BLACK FLAGS: PIRACY IN THE CARIBBEAN* appearing here as well to offer players the opportunity to create high-flying and dangerous stunts and deeds to increase their heroic renown.



How to Use This book

ALL FOR ONE & ONE FOR ALL is divided into five parts. Part 1 details the history, nobility, and social conditions of 17th Century France. Also covered are the living conditions, cuisine, rules of etiquette and engagement, clothing, art, institutions, and religions of the era. Part 2 features new Character Classes specific to the setting, while Part 3 adds new Feats, Skills, and equipment. In Part 4, a host of new campaign specific rules appear, and, in Part 5, one of the most famous locations of the novels – the Bastille and the *Chateau de Versailles* – is detailed along with some adventure seeds to get you started. Two appendices complete the book, featuring character stats for Dumas's famous characters and an essay on his life.



Part 1: France in the 1600's

This portion of the book details the socio-political mores and facts of the 17th Century,

focusing on the two kings who ruled

France for the majority of the period.

It begins with an historical overview of the period and follows with an examination of life during that time.

Historical Overview

As the 17th Century began, France had emerged from a series of bloody religious wars through the wisdom of its king, Henri IV. Henri set aside his own Protestant beliefs for the sake of peace, and many looked to the throne to keep the peace. Without a strong king, many feared a return to anarchy.

1610-1643: Louis XIII of the Bourbons

In 1610, a religious fanatic assassinated Henri IV. Louis XIII, son of Henri and Marie de Medici, ascended at the tender age of nine. Due to his youth, his domineering mother kept him under her oppressive thumb and made most pertinent state decisions herself. When Louis came of age in 1614, Marie still made certain to exclude him from the affairs of France.

The following year, Louis married at his mother's urging Anne of Austria, a strong-willed and wise young noble from Spain. Their union brought about a very brief Franco-Spanish alliance, sealing for the moment the breach between the two constantly feuding nations. When refused access into the corridors of power into which he was born, Louis had his mother's Prime Minister, the hated and greedy Concino, assassinated for attempting to stage a revolt. The French people, who despised Concino's never-ending tax increases and spy network, supported the retirement of the stern de Medici and the crowning of their new king. Disgusted, Marie didn't speak to Louis again until 1622.

When they eventually reconciled, Louis took his mother on as an advisor. She suggested that her state-weary and depressed son hand the lion's share of his governmental duties to her ambitious protégé, Cardinal Richelieu. Born Armand Jean du Plessis, Richelieu used his influence to crush the upstart Huguenot Protestants who threatened to revolt, and then persuaded the king to pass and enforce brutally strict and oppressive laws. He believed this to be the only way to ensure the loyalty of French citizens. Six years later, in 1630, upset by the gross amount of power wielded by the cardinal, Marie urged her son to remove Richelieu. Instead, Louis sent his mother into exile in the Netherlands, never to return to France.

In the meantime, Cardinal Richelieu had risen to a level of control so great that he was able to form his own elite cadre

of professional soldiers: the fearsome and loyal Cardinal's Guard. He also increased taxation in a quest to squeeze every *sou* from the commoners until the treasury bulged with money. He effectively ruled the kingdom through a network of spies, assassins, and loyal followers. Richelieu did not actually disband the king's own select guards, the fabled Musketeers. (as occurs in the novel and most movies based on it). But the Musketeers did throw their loyalty and support to Queen Anne, who resisted the cardinal's ever-growing influence and power. This era of conflict inspired Alexandre Dumas's classic swashbuckler, *The Three Musketeers*.

Cardinal Richelieu

Praised by historians for his tenacity and cunning, Cardinal Richelieu stands second only to King Louis XIV as the most pivotal figure in 17th Century France. Born in Paris in 1585, Jean Armand du Plessis adopted the name Richelieu

from the holdings of his family estate. At age 17, while attending Paris's *College de Navarre*, he began to study theology with a passion. Straight out of college, Richelieu achieved the title of Secretary of Foreign Affairs. In 1622,

following a tenure as Bishop of Lucon, the rabidly ambitious young man became a cardinal.



Two years later, he was appointed Prime Minister of France. He then established the

Cardinal's Guard and a group of spies known as the Intendants, whose purpose it was to keep order by reporting all information to the cardinal. It took little time to bend King Louis XIII to his will. Through his role as Prime Minister, Richelieu manipulated events, attempting to influence the course of the Thirty Years War without direct French intervention. France eventually entered the fighting, and as a result of this involvement, gained the rich and fertile German province, Alsace, on the banks of the Rhine River.

For 18 years, Cardinal Richelieu controlled the French throne. He ruled with an iron fist, crushing any who questioned or differed from his beliefs and goals. His pursuit and defeat of the Huguenots (see below) illustrates his ruthless and single-minded nature. Cardinal Richelieu features prominently in Dumas's *The Three Musketeers* in the role of antagonist, where he constantly pursues the Musketeers and yet admires their courage and chivalry. He died in 1642.

The Thirty Years War

The Thirty Years War was an extremely complex conflict that raged from 1618 to 1648, encompassing nearly all of Louis XIII's reign. It began as a religious struggle between Catholics and Protestants, the roots of which lay in the 16th Century. The Peace of Augsburg had officially recognized Lutheranism within the Holy Roman Empire in 1555. Thus, lands which had been taken from the Roman Church during the previous struggle remained Protestant. German rulers were also given the right to impose religion on their subjects.

However, this did not provide a lasting solution for peace. Several rulers became Calvinists. This set them, arguably, outside the terms of the settlement (since, while Lutheranism had been recognized, Calvinism hadn't). Regardless, the Protestants continued to seize territories. Both Protestants and Catholics began forming armed alliances to protect their rights.

In Bohemia, the land now known as the Czech Republic, the Estates (the council of ruling nobles) had a charter guaranteeing religious freedom. However, it was vague on one very important point: whether the lands of the Catholic Church were held by the new king of Bohemia, Ferdinand of Habsburg. If they were, then the king could impose religion according to his own faith. If not, the Church had the right to ban Protestantism.

On 23 May 1618, as the culmination of this struggle, a group of radical Protestant leaders confronted the king's regents and threw them out of a high window in Castle Hradcany in Prague. Miraculously, they escaped unhurt: Catholic propagandists claimed angels lofted them to the ground on their wings; Protestant agitators said they landed in a dung heap. This act of defiance set off a religious war in Bohemia that exploded across Europe. Nations sided with one faction or the other to further ambitions that had little to do with religious freedom. Ferdinand, who had just been elected Holy Roman Emperor, saw the conflict as a chance to turn Germany into a centralized state under his rule.

Even as Ferdinand accepted the crown, Protestant armies surged across Bohemia and Austria, besieging his capital, Vienna. The Spanish ambassador wrote to his king, Philip III, that the end seemed near. Spain had Europe's finest army, backed with the gold of the Indies, and a Habsburg king. Philip decided on massive intervention, pouring troops and money into the Catholic cause. The powerful Catholic Elector Maximilian of Bavaria joined Ferdinand as well. Soon Catholic armies stormed across Germany.

Louis XIII at first favored joining the war to support his cousin, Ferdinand. With a Protestant problem of his own, the French king believed the Huguenots and German Protestants to be two branches of the same poisonous weed. Richelieu agreed that the Huguenots represented a danger to the French crown, but not as great a threat as a united Habsburg Germany in alliance to Habsburg Spain. France would be surrounded by hostile powers. Keeping Germany divided would be the keystone of every French leader's foreign policy for more than four centuries, from Francois I through Richelieu and Napoleon to Charles de Gaulle.

If Ferdinand could crush the Protestant princes, a united Germany would be the most powerful nation in Europe and greatly outmatch France. This could not be allowed, and so despite France's Catholicism, it ultimately sided with the Protestants. At first, Richelieu tried to fight the war through proxies.

Denmark and then Sweden intervened to support the Protestants with French gold helping to persuade them.

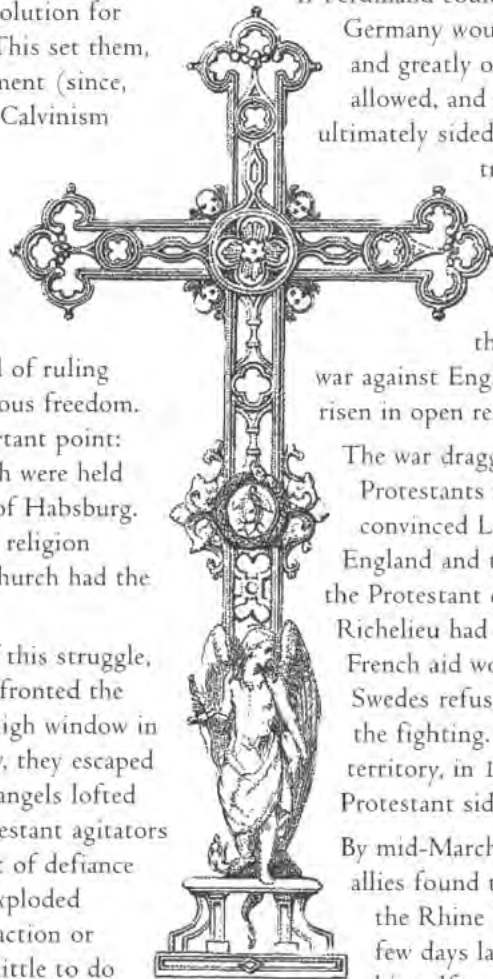
Spain pressured France to stay out of the war, even offering to join Richelieu in a war against England and the French Huguenots, who had risen in open revolt.

The war dragged on, as French subsidies kept the Protestants from complete collapse. Richelieu convinced Louis XIII to form an alliance with England and the Dutch in a last-ditch effort to keep the Protestant cause alive. It soon collapsed, and Richelieu had run out of foreign patsies. Only direct French aid would save the Protestants now. The Swedes refused to advance unless the French joined the fighting. In exchange for promises of German territory, in 1634 France entered the war on the Protestant side.

By mid-March of 1635, the French and their Swedish allies found themselves confined to the left bank of the Rhine River. The situation grew worse only a few days later. The Elector of Trier had placed himself under French protection back in 1632.

Spanish troops attacked Trier and captured the elector. As a direct attack on a French protectorate, the action could not go unanswered. France declared war on Spain. The conflict would last until 1659 – 11 years after the Peace of Westphalia ended the Thirty Years War.

France mounted massive offensives in the Low Countries and Italy to counter their losses on the Rhine. They failed on nearly every front. Meanwhile, the Habsburgs continued to take land on the Rhine. The following year, an invasion of France through Picardy caused great consternation in Paris and the daily speculation that this would be the fall of Cardinal Richelieu. Amazingly, Louis managed to rally enough troops to drive the invaders back. Later that year,



the French helped prevent a peace by refusing to attend a meeting of the Catholic States in Cologne called by Pope Urban VIII unless their Protestant allies (heretics to the Church) would be admitted too. In the end, no one came.

However, in 1638, things began to turn around for the French. The Swedes, in need of French money, agreed not to seek a separate peace with the Holy Roman Emperor. In return for cash, the Swedes also agreed to carry the war into the Habsburg dominions while the French continued the fight on the Rhine. With the two allies now fully cooperating, they began to turn the Imperials back.

The stage for peace talks was set in 1641, but they did not conclude for another seven years. By the time the war was over, it had been extremely costly in terms of resources and human lives. One German in three died. France's involvement cost it a great deal in lives, in money, and in the suffering of its people since Richelieu's war machine needed to be funded somehow. And French gold had paid Swedish, Danish and German troops as well.

1643-1715: The Reign of the Sun King

Richelieu died in late 1642, followed a few months later by Louis XIII. Born in the Royal Chateau at Saint-Germain-en-Laye unexpectedly to Queen Anne and King Louis XIII in 1638, King Louis XIV assumed the throne under the care and guidance of his mother upon his father's death. With Queen Anne acting as regent, ruling until her son's majority, Cardinal Jules Mazarin became Prime Minister. Mazarin, a much wiser man than his predecessor, guided France through the waning years of The Thirty Years War. Although Mazarin tried to pass his political and diplomatic skills to the young king, Louis XIV hadn't the practical education afforded most burgeoning royals. Instead, he learned only the most basic knowledge necessary to rule, such as war, French history, and command presence. From Mazarin he took only the most vital skills, such as foreign policy and human insight. From his mother's maids, he learned what he considered much more practical skills, losing his virginity at a very early age.

To pay for Richelieu's war, Mazarin imposed heavy taxes on the common folk and on the previously-exempt nobility. In 1648, a group of disgruntled nobles began a revolt known as "the Fronde," a cause later taken up by the common folk of Paris – the greatest of all French cities

and the seat of government. A "fronde" is a slingshot, used by small boys known as *frondeurs* to hurl dung at the passing carriages of nobles. A mob even broke into Louis' bedchamber, where they taunted the boy-king and apparently sexually abused him as well. Louis' guards whisked him away and hid the king in the rural countryside. Seeing the Musketeers as possible instruments of the noble Frondeurs, Mazarin disbanded the unit in 1647 and only reinstated them when the rebellion was over. Although the Fronde ended in 1653, the events deeply scarred Louis. He hated Paris, especially the royal palace where he had been humiliated, and distrusted his own subjects. Upon taking the throne in 1661, King Louis XIV relocated the court to Versailles, where he built a huge, splendid royal palace.

Upon the death of Cardinal Mazarin in 1661, 23-year-old King Louis XIV made two momentous decisions. First, he elected to marry Maria Theresa, his Spanish counterpart, and make her his queen. Second, he decided he would rule France without the aid of a Prime Minister. Gathering his guidance from only a handful of his most trusted advisors, led by Financial Minister Jean-Baptiste Colbert, and announcing that he only answered to God, Louis pronounced his reign a mandate from Heaven. To drive this point home, he chose Apollo, Greek God of the Sun, as his royal standard, which depicted a blazing sun. With little trust for his nobles, he chose his officials from the middle class and instituted a series of splendid balls and parties at Versailles, which the nobles had to attend. To snub the king invited death. To be snubbed by the king was social death. A wily leader, Louis turned gossip and sexual intrigue into the nobility's sport – a vicomte busy plotting to seduce a duke's wife was one not planning revolt.

Declaring, "*L'Etat c'est moi*" ("I am the state"), Louis spent the next 20 years reinvigorating France. With the aid of his cabinet, led by Colbert, he restructured its finances, squandered by Richelieu. With the aid of his general, Marquis de Louvois, he reorganized and rebuilt his armies. Soldiers would no longer be mercenaries, but draw their pay directly from the king. They lived in barracks, wore uniforms, and marched in step. Louis encouraged the flourishing art of French Classicism, which mimicked the last century's Italian Renaissance. He subsidized luminaries like Jean-Baptiste Poquelin (known as Moliere) and Nicholas Poussin, and built theaters, galleries, and the Royal Academy of the Sciences.

During this period, Louis courted numerous beautiful young ladies, throwing greater and greater festivities to attract them, including Sun King's Day. He fathered a number of illegitimate children, whom he sent to live with other nobility. Later in life, Louis acknowledged many of



them, legitimizing them as his heirs. His Queen, whom he claimed to have married as a matter of state, ignored his affairs, living her life with a kind of quiet, supportive solitude.

Louis's Catholic faith, worn like a badge of honor, led him to attack the resident Protestants. He repealed the Edict of

A Day in the Life of the King

Louis XIV observed a rigid and demanding daily regimen at Versailles. Any who attended court were subject to this schedule, regardless of the nature of their business or the seeming frivolity of some of the day's events. Below is an example of a day in the life of King Louis XIV.

8:30am – Levee (Ceremonial Awakening): The king is awakened by the royal valet. Select members of the court enter the king's bedchamber where he is washed and powdered. The French believed that submersion in water was bad for general health. To this end, Louis XIV was "bathed" by dipping his fingers in a hand bowl and then powdered extensively. By all accounts, the king only fully bathed a handful of times in his life. After this ritual, the king would enjoy his regular breakfast of soup and bread.

10:00am – Mass: After the Levee, the king leads his procession through the Royal Apartment at Versailles. During the procession to Mass, the citizenry are able to approach the king with written requests.

11:00am – Council: Upon retiring from Mass to the Royal Apartment, King Louis holds council with his cabinet, discussing matters of state and finances.

1:00pm – Dinner: Although the king eats alone, a number of men at court are present.

2:00pm – Afternoon Events: The king announces whether he will take a promenade with the ladies at court, or go hunting on the royal grounds or in the surrounding forests.

6:00pm – Work Hours/Festivities: The king sets this time aside to attend to matters of state such as signing orders or letters. He then speaks with select members of his cabinet. On occasion, though, the evening hours may be reserved for one of the king's many "social affairs," in which the Grand Hall at Versailles fills with men at court and ladies eager to spend an evening frolicking, dancing, and feasting in the presence of His Majesty.

A Day in the Life of the King (cont'd)

10:00pm – Evening Meal: After attending to business, or having fun, the king takes his nightly meal in his suite, sitting at the head of a long table occupied by the princes and princesses of his family. After eating, the king says goodnight and retires to spend private time with the queen and friends.

11:30pm – Couchee (Ceremonial Bedding): A reverse version of Levee, King Louis XIV invites men at court to accompany him to his chambers as he retires for the night. Once he is asleep, the men at court exit quietly.

Nantes, a document established by his grandfather, Henri IV, that assured religious freedom in France. As a result, over 200,000 Protestants emigrated from France. Those Louis couldn't kill or exile, he forced to accept Catholicism. This persecution reflected his belief that he was indeed God's representative on Earth, a holy soldier in the fight to spread the Catholic beliefs inherited from his mother, Queen Anne. Consequently, Louis XIV is regarded as one of the most pious kings to ever hold the throne of France.

In the final years following the death of his queen, as age and weariness took hold of the once dynamic king, Louis's constant social affairs, balls, parties, and gatherings occurred less and less often. The court became rigid and austere. The king wed his paramour, Mesdames de Maintenon, in morganatic marriage (a Roman Catholic convention; any children of such a union could not inherit their father's titles or property) and focused his whole attention on affairs of state. When one of his heirs was named King of Spain based on royal succession, much of the continent balked, and France once again went to war. Louis stood strong throughout, reigning for a total of seventy-two years, the longest reign in European history. His "Absolute Monarchy" form of government was copied by every major European nation. Upon his death in 1715, he was known as Louis le Grand ("Louis the Great"), a nickname more than earned during his long and eventful reign. It was the reign of the Sun King that served as inspiration for Dumas's sequel to *The Three Musketeers*, *The Man in the Iron Mask*.

The King's Wars

Louis XIV did much to spark France's culture and economy, and then destroyed most of his own achievements with his relentless push for military glory. French troops fought constantly to expand the kingdom's borders, clashing with the Dutch, English, Austrians, Spanish and numerous small German and Italian states. Finally, Louis challenged the Habsburg family for the crown of Spain, sparking a world-wide conflict in which France fought almost the entire remainder of Europe by herself. When Louis died, he left an empty treasury, devastated countryside and broken army behind him.

Through much of his reign, Louis depended on a group of close advisors known as his cabinet. For military advice, he relied on Marshal Turenne, one of France's most successful commanders. Turenne joined both Fronde rebellions against Louis and was a Huguenot, yet managed not only to keep his head but to gain a spot at the king's right hand. Louis does not appear to have liked the general very much, but made use of his skills. Turenne rarely appeared at Versailles, spending most of his time with the field army.



Turenne and the war minister, Michel le Tellier, push Louis toward the aggressive stance. Each understands that he maintains personal power and prestige while the army remains at full strength. Most soldiers would be furloughed in time of peace. They also advance the argument that France must keep her soldiers employed, lest they take service with her enemies. And they manipulate the king, pointing out how he could be remembered as France's greatest conquering king. The foreign minister, Hugues de Lionne, argues instead that more lasting gains can be made through bribery and threat.

Both camps are opposed by the finance minister, Jean-Baptiste Colbert. Once Le Tellier's assistant, Colbert now engages in a steady feud with his former mentor. The king's wars and his building programs are destroying France's economy. Colbert constantly tries to divert his king from

this insane course and sometimes succeeds. Louis is only vain, not mad. But Colbert is shy, withdrawn and often ill. He lacks the personal charisma to hold the king's favor for long. Louis understands his finance minister's positions, but can't resist his generals' call to glory.

A World in Metamorphosis

The world in which our adventures are set has been slowly transforming since the end of the Middle Ages. Many of the events of the 17th Century are symptomatic of those changes, and they continue to lay the groundwork for the even greater metamorphoses that will take place in the following century. Cardinal Richelieu's effective usurping of the French throne, the Thirty Years War, and Louis XIV's doctrine of *l'état c'est moi* are all evidence in their own ways of the cultural upheaval that is beginning to take shape across Europe.

The Humanists

Beginning in the 14th and 15th Centuries a group of thinkers known as Humanists established a doctrine of respect for humanity. This philosophy is based on the view of humanity as the greatest of God's creations. Thus, by revering human beings and their capacity for great work, one worships God. To observe the greatness of humanity is to more fully stand in awe of the Creator than to stay cloistered away as many monks once did, living in silence and poverty. Because God instilled human beings with the power of creation, one can see his work on Earth through the inspiring work of artists, architects, and other creatives. This fulfills God's purpose.

Montaigne

French thinker Michel de Montaigne (1533-1592) took this idea a step further. He asked his famous question, "What do I know?" It seemed to him that idea of Truth as extolled by the Church and upon which European values were predicated was not as immutable as it seemed. The discovery of fully functional human societies as far away as South America with no knowledge of Christianity profoundly affected his thinking. The logical question that stemmed from these discoveries was, "If non-European societies got along just fine without the 'Truth' of the Church, was it essential to European life?" And if the answer to that question was, "No," what then was the basis for the mores with which he had been raised?

It was here that the roots for what will later be called Cultural Relativism are laid. The idea is that there is no Truth. There are truths as they are believed within a given culture, but there is no one all-encompassing moral Truth. This is an exceptionally blasphemous idea. The Church still has a powerful hold over European culture, and such ideas are not well accepted. Like most ideas, though, they can't be bottled up forever.

Perhaps the most damaging (to the status quo) aspect of Montaigne's thinking, though, is the further logical extension of his question. If one can't be sure that European values are God-given, then what right does the Church or the state have to enforce them on others? This idea will help erode the power of both institutions over the course of the next 200 years.

The Move to the Cities

Since the late Middle Ages, Europeans have been moving to the cities, slowly transforming the continent into a more urban culture. As trade and communication improved, city-dwellers realized that things did not need to go on as they had for centuries. It is possible to change things, and it is a simple matter to write new charters, enact new laws, and expand in new directions. European monarchies will struggle against this paradigmatic shift throughout the 17th Century. Paris remains a medieval city, surrounded by high walls that cannot hope to withstand modern artillery should the capital ever come under attack. The walls now serve to enforce the King's taxes: France is divided into several customs zones, of which Paris is one. Merchants who move goods across one of these boundaries must pay an excise tax to do so. The walls of Paris serve as a boundary, and every city gate is manned by royal tax collectors. They search all wagons and people coming and going, seeking contraband goods. Even food and salt is taxed as it crosses the line. Many try to avoid these payments, and some bright smugglers drag goods through the city's extensive sewers to bring them under the walls.

Most adventures of Musketeer characters will take place within the city, which has yet to gain a reputation for culture. It is a rough town, filled with narrow alleyways and ramshackle, overbuilt structures. Working-class districts haven't changed much in 300 years. Taverns and whorehouses — often indistinguishable from one another — are on every corner.



The king reigns from the Louvre, though Louis XIV will move his seat to Versailles (see below). Some nobles have large homes in the city, but this is actually fairly unusual. Only when Louis XIV forces their regular attendance at court will they feel the need for such lodgings.

The Bourgeoisie

The new wealth brought in from Asia and the Americas helped accelerate the rise of a middle class. Known as the *bourgeoisie*, these merchants are responsible (at least in their own view) for the economic success of the countries in which they live. They also see the financial rewards of their trades as the just deserts of their hard labor. With that in mind, they have their own ideas about what is right, in what direction society should move, and who should rule. This naturally puts them at odds with the ruling aristocracy, which holds its power through land ownership and tradition.

France is a manufacturing powerhouse in this period before the Industrial Revolution. Home-based craft workers churn out cloth and other consumer goods, while small shops turn out metal goods. Whole districts of Paris ring with the sounds of blacksmiths' hammers. Entrepreneurs known as "jobbers" travel from worker to worker, collecting the week's output and handing out their meager pay. If someone doesn't like the rate, there's always some desperate soul willing to take their place.

The wealthiest merchants, though, are the sugar traders. Most of these are based in Bordeaux, and have a branch in Paris to oversee sales, shipping and bribes to royal officials. Europe has developed a sweet tooth, and French-owned islands in the Caribbean are doing their best to meet that need on the backs of slave labor. Other tropical goods are starting to have an impact as well, but sugar still rules the French economy.

This class also finances the crown's huge expenditures, loaning money at what are considered exorbitant rates. As France is a monarchy, its credit rating is usually poor — the threat always exists that the king will simply declare bankruptcy. When the merchants don't want to loan money, it is the job of the king's enforcers (sometimes including his Musketeers) to "persuade" them that they really do feel the need to hand over the cash.

Merchants are loyal to the king out of self interest, as their investments will be lost should the government fall. But they usually oppose the king's policies: war is bad for business, and both Richelieu and Louis XIV will involve France in constant warfare. And they will see Louis XIV's building programs as taking France toward bankruptcy and personal financial ruin for the merchants to whom he owes money. While most dislike Colbert, as his policies restrict free trade, they see him as France's only hope.

The Response of the Church and State

No group of people suffers the loss of its power without a fight, and the ruling aristocracies – both secular and sacred – are no exceptions. Traditional thought is under attack from several different directions. Radical thinkers undermine the very tenets on which the Church and the monarchs it supports are based. A middle class is systematically attempting to steal their right to rule. Thus, these antiquated institutions offer the best response they have. They declare their enemies heretics, and wage war on them – both physical war and philosophical. Witch-hunts have risen to a level they never had in the so-called Dark Ages. Kings and cardinals impose their religious views on their subjects and stamp out those of other faiths. Wars such as the Thirty Years War rage in the name of preserving Truth.

In short, the 17th Century is a rough and turbulent time. The old powers struggle to maintain their hold on Europe while it gradually, ever so gradually, slips away from them. The ideas fostered in the 16th Century are vigorously opposed, and those who hold them punished wherever they are found. But the ideas themselves will take hold in this century and culminate in bloody revolutions in the next.

Still, it's important to remember that the American and French Revolutions are over a hundred years away. This is still the time of the Church and the landed aristocracy. Those who oppose the status quo are enemies of the state. The ideas that will transform Western culture may be growing now, but they will not see fruition until the latter half of the next century.

Religion

France is a Catholic nation. During the 17th Century, it is staunchly anti-Protestant at least within its own borders. While it did ally with the Protestants during the Thirty Years War, its motivations were political, not religious. Cardinal Richelieu feared Habsburg expansion, and, of course, there were the rich Rhineland territories the French gained as a result of their involvement.

Within France, though, the Catholics hold sway, and they are perfectly willing to persecute any heretics they find. From Cardinal Richelieu effectively ruling in the Church's name to Louis XIV believing he is God's agent on Earth, Catholicism is firmly entrenched in French government and culture. During the reign of Louis XIV, religious persecution will soar out of control, with the king himself the chief prosecutor. He also hunted the Jansenists of the Port Royal Monastery, beginning a violent struggle that ended in bloodshed. These followers of the Dutch priest Cornelis Jansen, led by the one-time rational philosopher Blaise Pascal, held that true knowledge could only come from faith, not reason. This heresy skirted too close to Calvinist belief in divine revelation.

Although many loyal subjects also subscribe to the beliefs of the throne, those who do not must live in fear of their faith. In order to practice their beliefs, these martyrs must hide all signs of non-Catholic worship. Those who are caught must convert or go into exile. Some are simply killed. One theory regarding the fabled Prisoner in the Mask jailed in the depths of the dreaded Bastille (the inspiration for Dumas's *The Man in the Iron Mask*) is that his identity was that of a religious leader who openly opposed Louis XIV's Catholicism and was subsequently locked away forever. Tolerance was dealt a near-fatal blow when, in 1685, the king revoked the Edict of Nantes, an article written by King Henri IV to assure religious peace in France. Louis declared the document outdated and threatened landowners with the destruction of homes and confiscation of property if caught practicing or allowing the practice of any religion other than Catholicism.

Prior to the Sun King's campaign to rid his land of heathens, Cardinal Richelieu manipulated a weak king to effectively rule France in the name of the Vatican. With vast funds produced by his taxation schemes, his spies, and his loyal soldiers, Richelieu dominated the court, regardless of the protests of Queen Anne and the onset of widespread famine and disease. Although a devout Catholic, Richelieu believed that the state and throne came before all else, with religion a useful method of persuading one's subjects.

The Huguenots

Perhaps the most blatant example of the religious persecution practiced by Cardinal Richelieu, King Louis XIV, and their predecessors is the oppression of the Huguenots.

A Protestant faction of the Reform Church led by the Swiss radical John Calvin (1509-1564), the name probably is a corruption of Eidgenosse, the Swiss name for their federation.

Over one thousand Huguenots were slain in Vassy, France on 1 March 1562. A decade later, at the urging of Royal Mother Catherine de Medici, King Charles IX ordered the death of 8,000 more at the Massacre of Saint Bartholomew, a public murder that took place at the wedding of the Huguenot prince Henri of Navarre.

Henri denied his Calvinist faith and escaped the carnage. Twenty-one years later, he took the throne as King Henri IV.





Pastimes of the Nobility

The rich and powerful wile away a great deal of their time in the pursuit of fun and pleasure. To this end, a number of sporting events and pastimes are practiced on an almost daily basis. The most popular of these activities are described below.

Hunting

A favorite of the ruling Bourbon family, hunting has evolved into a mannered and popular pastime. It is an almost daily practice of both King Louis XIII and his son, King Louis XIV, and dense, manicured hunting lands and thickets surround the Royal Chateaux. Matchlock muskets are favored weapons, although more "rugged" noblemen prefer to use either a bow and arrow or a blade to fell their prey. The most commonly hunted animals in the period are foxes (for their speed and tenacity), wolves (viewed as evil and voracious predators), and large buck deer (for their antlers). Most chateaux have a trophy room in which the heads, antlers, or other mementos of the kill are displayed.

Croquet

Originally known in France as *Paille-Maille* ("ball mallet"), croquet is a popular sport among the higher caste of society. Played outdoors using long-handled mallets and polished wooden balls, croquet is a "gentleman's game," named for the French word for "crooked stick." It is played on the lawns of chateau, in the fields of the nobility, and in the spas and clinics of Paris and Versailles. The game consists of knocking the balls through metal frames pushed into the earth and can be enjoyed by men, women, and children. It evolved into the perennial favorite of the British, cricket.

Tennis

Tennis was created in France as early as the 12th Century and has endured throughout the ages, mainly due to the patronage of the royalty. The shape and appearance of the tennis "court" is influenced by the original playing fields of the game, which sat in courtyards next to chateaux and villas. Tennis was first played using the open palm, but later a small, wire laced racquet was introduced to keep the ladies and gentlemen from getting their hands dirty as the ball was batted back and forth. By the 17th Century, there are as many as 1500 courts across France.

It is wildly popular and is even played by King Louis XIV and his entourage.



He later passed the Edict of Nantes, only to have it repealed years later by his grandson, King Louis XIV. The Edict went so far as to ban the term, "Huguenot," which was considered offensive and crass since the Massacre of Saint Bartholomew. It allowed Huguenots the freedom to worship in cities designated as "free." Following Henri's assassination and the Regency of Queen Anne, Cardinal Richelieu used his power to crush the Huguenots once again, taking back the free cities.

Under the Sun King, the remaining Huguenot homes were saddled with dragoons (platoons of royal soldiers) stationed and living among the families. Louis XIV justified his actions with the credo "*Une foi, un loi, un roi*" ("One faith, one law, one king"). Those who would not capitulate to the king's demands were burned out of their homes. Thousands of Huguenots fled France and relocated to various points of the globe. The king considered it a victory for Catholicism.

A Life of Nobility

Much of the action of Dumas's novels concerns the French nobility because his stories often focus on the politics of the time, and these were the individuals making policy. Presented below is an overview of life as a French aristocrat.

Noble Fiefdoms

A French noble's power rises from his or her ownership of large tracts of land. Landowners — known as *Ecuyer* — are responsible for upholding the law set forth by the Church and the king and for dispensing justice when those edicts are broken. In addition, the landowner must maintain all military power in the region; he or she must feed and house any troops quartered on his or her property and supply money for their equipment. In exchange for assuming this burden, the noble is free of any and all taxes. This allows many aristocrats to become filthy rich in just a few years since they can hoard the money not spent on the care and improvement of their estates.

An aristocrat's title depended on the amount of land owned. A Baron held at least three manors. A Count owned four or more and possibly a parish. To be titled, Marquis, required the ownership five manors and a handful of parishes, and the Duke stood above all, with extravagant wealth and landholdings that dwarfed all but the highest echelons of royalty.

Some members of the *bourgeoisie* have attempted to buy a title by purchasing a fiefdom only to discover that the title and power of the original landowner does not transfer. The new owner is exposed to polite society as a pretender to be frowned upon. The nobility is perfectly willing to have the individual do the work of governing the land, but will not accept him into their exclusive societal ranks.

Noble Etiquette

The measure of a gentleman or a lady is the manner in which he or she composes and conducts himself or herself publicly, most importantly at court. To manage the countless possible social *faux pas* possible, an incredibly complex and detailed system of etiquette exists. To slip and disregard any of the rules of etiquette is tantamount to being diseased, and the rest of polite French society treats one with the same disgust afforded a leper. Everything from styles and manner of dress, to stance, to the manner in which a gentleman or lady sits is covered under the rules of etiquette.

Movement, both male and female, is based on the art of ballet, highly regarded by both Louis XIII and Louis XIV. The outrageously high-heeled shoes of the period also have an impact. Graceful and fluid movements are juxtaposed against heavily ribboned clothing and costumes worn by both sexes. Men have three basic and accepted stances: the relaxed and slightly insolent posture of standing with hands on hips and feet apart (not tolerated in the presence of one's superiors), the more common and acceptable "third position" of ballet, with one foot placed behind the other, allowing the front knee a slightly bent posture, and the third with toes pointed out and hat under arm. Women are expected to observe a similarly strict posture at all times. The most important "prop" a lady carries is a collapsible fan, held stiffly in the right hand and swept in a graceful arc across the front of the body.



The heavy gowns she wears must be swept with a brisk motion of the leg and never lifted, lest some rogue catch a glimpse of one of the many petticoats worn beneath the skirt. Both sexes walk with toes out, bringing the towering heel of the shoe down first with the feet at a ninety-degree angle from one another, creating a smooth, flowing series of steps.

In removing one's wide-brimmed hat, the gentleman always brings his hand up alongside his head, never covering his face, lifts the hat, and then allows his hat-hand to drop to his side. His head must never move, bow, or shift in the process. This ritual is often followed by the traditional bow, stepping back with knees bent and hand over heart, with the

hat held out behind the back. Upon completion, one returns to the standard balletic third stance.

Ladies are expected to curtsy upon entering and leaving a room, replacing the gentleman's hat with a fan. The entrance curtsy, or *Curtsey en avant*, consists of bringing forward the foot used to take the last step, bending both knees with equal weight distribution, and then returning to the last balletic posture. When exiting, the *Curtsey en arriere* is performed. The lady curtsies with her weight resting on her rear foot before returning to her previous third balletic stance posture. When walking, ladies are required to observe the *Curtsey en passant*. This involves standing alongside the figure to be greeted, taking a half-step, and turning toward the person, waving the fan all the while.

When seated, the gentleman sits with one foot ahead of the other, toes pointed out, perching on the edge of the chair or couch. One hand rests on the pommel of his sword while the other lies relaxed on the arm of the seat. His eyes are always forward. This gives him the appearance of both attention to the events and details surrounding him and yet an almost arrogant posture of superiority. If the gentleman isn't armed, his sword-hand rests on the knob of his cane.

When not wearing or removing his hat, the gentleman is never without his handkerchief, held tightly between the first fingers of his hand, and used to gesture with when politely conversing with his fellows. A kerchief is always extravagant and decked out in intricate lace patterns.

Another important area of etiquette is "the Rules of Engagement." Even a duel is treated as an important social event, and neither of the participants wants to be thought either boorish or crass. A duel almost always arises from an insult or the perception of one to one's name, family, home, or self. The insulted gentleman (duels always involve men; a proper lady never fights in public) openly challenges his opponent — either with a note sealed with his family's standard or with a counter-insult such as a light slap to the face — in the company of their peers. No such impudence can ever take place without retribution. Thus, a duel is arranged — usually to take place within a day of the insult — at some centralized location.

Each gentleman brings a second (a trusted friend or servant) who acts as a squire, handling his weapons and, in rare cases, fighting in the gentleman's stead. The duelists speak formally, deciding with which weapon or in which mode of combat they wish to face off. Once the particulars have been decided, the battle occurs.

There is no bloodthirstiness or carnage involved; simply the socially imposed need to avenge one's honor and good name. Duels generally involve either sword-fighting or a ten-pace pistol showdown. In a pistol duel, each man is given a clear shot before reloading is allowed. To reload before one's opponent has the chance to fire or to produce another preloaded weapon is the mark of a bad sportsman and a gentleman without honor.

In some regions, professional duelists take part in combat as the representative of one party. This frequently results in the easy defeat of the less experienced opponent. Such behavior is frowned upon and thought to be *bourgeois* (middle-class, and therefore unrefined and coarse). Polite society will not stand for cowardice, even in the face of death.

Dress

In French society, nothing speaks more clearly of person's place in the social strata as his or her manner and style of dress. The poor are easily identified, dressed in whatever ragged clothing they can find. Often they are barefoot.

The elite are more subtly defined in their decadent costumes of lace and silk. The quality of the material, the amount of adornment, and the newness of the clothes mark one out as very rich or just part of the upper caste.

A gentleman clothes himself in the finest velvet and satin he can afford, with layers of intricate lace at the cuffs of his shirts, silk stockings, and ruffles. Fine leather shoes his feet. In his hand rests the carved knob of his walking stick, which is tall, often coming above the waist, and made of the finest materials. His coat is heavily embroidered velvet, with detailed patterns stitched into the material. At his waist is his sword, rarely drawn but always present. Finely hewn short pants often matching the jacket complete the ensemble. Due to infrequent bathing, the gentleman douses himself in strongly scented perfumes and colognes and powders his face.

Ladies wear a much heavier and more confining outfit, usually a heavy, beribboned dress of fine silk and velvet. The deeply plunging neckline is juxtaposed against the floor-length skirt. Beneath, she wears not less than three petticoats and a corset, and her feet are laced into high-heeled shoes similar to those of their male counterparts. In her hand rests the quintessential collapsing fan, used to both attract and repel, and constantly in motion. She also wears powder and perfume to excess, creating a forever-pale pallor and smoothing out wrinkles.

Both men and women wear towering high heels, with the males sporting knee-high stockings and the ladies cloaked in flowing skirts. Powered wigs are a fashion necessity worn by both sexes. While a man's wig is pulled back in a stylish knob, those worn by the ladies tower and are tightly braided and heavy.

Art

Following the military exploits of King Charles VIII in Italy, the Italian Renaissance found its way to Paris, sparking an explosion of personal and artistic expression. Following on the heels of such Italian luminaries as Leonardo Da Vinci and Rosso Fiorentino, the French Renaissance began in the mid-16th Century with artists such as architect Philibert DeLorme, painters Francois Clouet, Jean Cousin, Jacob Bunel, and Jean Clouet, and sculptors Jean Goujon and Germaine Pilon plying their trade under King Francois I, and later, King Henri IV. The passion

Cuisine

The elite of French society feed on the best of all foods, often attending huge social feasts, and consuming (or wasting) obscene amounts of food as the subjects of the kingdom starve at their front door. Below is a sample menu from a typical noble dinner party:

First Course

Venison Bruet (A meat salad made of venison, almond milk, onion, cloves, sugar, and raisins and served hot)

Pastry of Well Fattened Beef (Puff pastry stuffed with a heavy beef gravy)

Second Course

Four-Color Blancmange (Light, whipped custard made of coconut, oranges, and chocolate)

Supper

Tremollete (Roasted partridge stuffed with bouillon-soaked bread, cloves, nutmeg, chicken liver, and gizzard paste)

Oatmeal Bruet with Capons (A variation of Bruet made from spiced and seasoned oatmeal, and served with roasted capons)

Dessert

Flan of Almond Milk (A light, smooth pudding)

Each course is served with ample amounts of the finest wines of French vintage. Alcohol is a common item at the tables of both the richest families and the poorest clans since it's often safer to drink than the water, particularly in the cities. Everyone partakes of wine, even children, and alcoholism is a common problem for the downtrodden, who often use it as an escape from the daily drudgery of endless labor in the face of decadence.

for intellectual and finely crafted poetry and literature began with the works of Francois Rabelais, who wrote satirical material such as *Gargantua*, Michel de Montaigne, and Pierre de Ronsard. Under the oppressive yoke of Cardinal Richelieu, however, the government monitored and censored all printing.

Upon taking the throne in 1661, King Louis XIV threw his full support to the arts, building theaters, museums, and galleries as well as commissioning the construction of several large and exquisitely crafted chateaux designed by his greatest architects. The king's desire to have all things beautiful and refined in his kingdom erased the damage inflicted by the tyrannical Richelieu and made French art the talk of the civilized world. The period's influence will still be felt three centuries later.

Common Life

While the elite enjoy a time of wine and roses, the common person, often poor and starving, lives a life of endless toil and impotent rage. Disease and famine sweep the countryside, and the commoners rely on the often-indifferent nobility to care for their needs. When they are ignored, riots sometimes occur, occasionally leading to minor uprisings such as the Fronde. These turbulent times are reflected in the writings of Dumas, Moliere, Racine, Descartes and others. Each day consists of working the tiny, unproductive piece of land the commoner holds or serves from dawn until dusk, and then eating the meager scraps of food available, whether the product of their work or the drippings from the master's table.

Because of France's societal aversion to full immersion in water and the ignorance of the germ theory (which lies over 200 years in the future), no one worries about washing their hands prior to eating or tending to illness or disease. Most 17th Century physicians subscribe to the ancient Greek belief in four fluids called "Humors" that govern the human body and personality traits. They also fear such horrific figments of the imagination as Miasma, a "poisonous sewer gas" that causes all sorts of wicked and lethal ailments.

Regardless of the massive levels of disease and death, the Catholic Church forbids any autopsy or dissection of corpses. Thanks to the 16th Century rogue physician, Vesalius of Brussels, who had practiced his own covert autopsies and authored the book, *The Fabric of the Human Body*, a small handful of enlightened and fearless doctors has an invaluable guide to the workings of the human body. Unfortunately, there are too few of these brave souls, and the common person must suffer all manner of awful and barbaric "cures" such as applying boiling oil or leeches to an open wound.

Commoners

For the commoner, the day often begins with the rising of the sun, when the man of the house (or the woman if she was widowed or her husband is infirm or crippled) awakens

and begins to work either at his respective trade or in the service of the local noble. He tends livestock, farms, or, if he's unlucky, has a less refined job, such as disposing of filth or cleaning the rambling chateaux of the ruling class. Workdays last no less than 10 hours, and the end of the day comes only when all tasks assigned are completed.

The Four Humors

Based on beliefs stretching back to the ancient Greeks, the Four Humors are bodily fluids that govern all aspects of the human condition. Most doctors believe wholeheartedly in the existence of the Humors and make all diagnostic decisions based on them. The Four Humors are:

Blood/Sanguine: Hot; Quick-tempered

Phlegm: Cold; Calm

Black Bile: Moist; Easily Depressed

Yellow Bile: Dry; Ill-tempered

The Four Humors are the main reason behind the use of leeches. The people of the time believe that the leech, which can consume up to four times its own weight in blood, sucks out the diseased fluids in the blood. Once a leech is full to bursting, it is removed, with the physician convinced that its body now contains the humors responsible for the subject's illness. If a person isn't cured by this treatment, he or she is bled again since clearly there are still bad humors within the body.

After a grueling day, he returns home, which is often a hovel somewhere set apart from the grounds of the noble houses, and eats a meal consisting of thin, meatless soup and (frequently stale) bread. If he's lucky, he gets the bones and scrapings of the indulgent cuisine enjoyed at the master's table. Many commoners either sleep or take their meager earnings to the public drinking houses and drown their sorrows in cheap wine or gin. Alcoholism runs rampant among the lesser peoples of Paris and Versailles, and it is not uncommon to see drunks sleeping in alleys and gutters, unable to rouse themselves enough to stagger home and fall into their own sagging, thin beds.

Laborers

Just a step above these destitute workers is a slightly better off caste: the laborer. The value of this way of life rests in

the assurance that one's family will have food to eat and a place to sleep, but laborers are taxed relentlessly and are often forced to give up the food intended to feed their families as a form of payment. These hard-working, simple folk own a small parcel of land – tiny in comparison to the fiefdoms of the elite – and spend their day working the homestead in the hopes of milking the land of something of value, usually a harvest of simple crops such as peas, beans, corn, barley, oats, or wheat. Fruit and berries are collected from the trees and vineyards of the rich, with women and children risking being caught and punished for theft by the bourgeois landlords living nearby.



Fish are caught by the men of the family in the hopes of supplementing the meager foodstuffs provided by the harvest. Milk, cheese, and butter are extracted from the family's goat or cow, provided that the animal can survive the harsh winters and natural predators lurking beyond the fences of the homestead or village. When the animal reaches old age, it is commonly slaughtered for meat, with its fat rendered to tallow for candles. Wine, beer, ale, and mead are brewed by hand and consumed in abundance. Clothing and quilts are usually woven and stitched by hand by the women, while all furniture and repairs are handled by the men. Tools and equipment are either traded for or purchased from traveling peddlers.

The land held by these hardworking folk is constantly in danger of either being taken at tax time if the owners cannot pay the weighty tariffs imposed by the king or from such natural hazards as drought, bad winters or pestilence. Families living close to one another will share food and resources openly, provided there are extras available until such time as survival becomes an issue. At this point, it's every man, woman and child for themselves.

The Homeless

Still other commoners have neither home nor job, living penniless and filthy in the streets of the massive and

forbidding cities, lurking in the seediest regions of town, fighting for a dry spot under an awning, or seeking a suitably clean place to lay down and take a few hours of restless sleep. Diseases are not unusual, and starvation is forever just around the corner, to say nothing of the lesser ailments that accompany the malnutrition of the body: boils, hair and tooth loss, and dysentery.

Peasant Homes

Unlike the gilded and extravagant chateaux of high society, the homes of commoners and laborers are simple and functional. Usually constructed of thatch and hand-fired brick and mortar, peasant homes dot the countryside and form small, tightly knit villages. The roof is forged from straw or basic tile and sealed with tar or pine sap. Walls are knit together from wooden planks and fabric, and the floor is often hard-packed dirt. There are no more than two rooms as a rule: a common living room and a bedroom that is shared by the entire family. As land-holding peasants (laborers) gain small increments of cash, the house may be expanded, building bedrooms and storage facilities onto the original structure. Brick hearths are another common feature used both to heat the house and to cook.

The downside to such surroundings is the invariable softening of the dirt floor during rainstorms when wetness creeps under the rough-hewn walls and renders the ground to mud. The ill-sealed roof is another weakness, and those who become ill during the rainy season find it hard to get well in the damp conditions. This leads to pneumonia and other respiratory ailments.

Famine and the Commoner

Starvation is an ever-present threat to the common folk. It goes ignored by the self-serving nobles and arrogant riche, leading to serious social unrest and violence. Whole families subsist on animals found dead of disease or carcasses left behind by a hunting noble. Rats and mice supplement poor diets, and bread is made from straw and any binding material available, oftentimes mud and nearly indigestible roots. Mobs gather in the major cities and at the gates of chateaux owned by the powerful and the elite. Cardinal Richelieu often sends detachments of his skilled Cardinal's Guard to settle rioters and quell garbage-throwing clutches of citizens (as related by Dumas in the opening scene of *The Three Musketeers*). In some regions, up to two hundred people a day die of starvation.

The famine is the direct result of the greed of the nobility, whose soldiers pillage homesteads, taking everything including all available food. The ruthless crown also steals horses, making it impossible to work the land. Some commoners are driven from their homes to shiver in the cold and fearsome depths of the forests. Many downtrodden citizens take to a life of crime to combat their hunger, stealing from any they can find, including other poor and

hungry castoffs. If they are caught, they are severely punished by the same people who offer them no choice but to steal to survive. Ironically, the nobles view the famine as a tool to keep the restless poor in control and discourage revolution. Sadly, they will not learn the folly of this policy until 1789.

Crime and Punishment

The laws have grown stricter as the century passes. From the time of King Louis XIII and his advisor Cardinal Richelieu through the reign of Louis XIV, punishment for even the most minor offenses has become harsher and harsher. Most of the laws passed throughout the years were based on religious intolerance and class prejudice, with nobles almost above the law while the poor and powerless faced humiliation, pain, imprisonment, and sometimes death as the result of their crimes.

Among the most feared punishments are public flogging, imprisonment in the Bastille, and beheading. The most reviled of criminals are drawn and quartered, and their remains are spiked on posts for the citizenry to behold as a warning to walk the straight and narrow. Many criminals are thrown into prisons for years, locked away and forgotten, and going mad while trapped in a wet, dark cell listening to the screams of the diseased and dying.

The Fleur-de-Lis

Another dreaded result of an unlawful behavior is the mark of the *Fleur-de-Lis*, a stylized emblem branded into the skin, forever identifying the person as a criminal and not to be trusted. The mark is reserved for the most heinous and amoral of criminals: murderers, traitors, thieves, and spies. To be branded is to be shunned and hated, treated as a criminal for the rest of one's life. Milady de Winter in *The Three Musketeers* bears this mark as the result of her seduction and betrayal of a young man who stole from the Church at her behest.



The Bastille and the Prisoner in the Mask

The Bastille, a hulking tower of black brickwork and daunting profile, stands in Paris as a symbol of absolute monarchy and state superiority. Originally built as a defensive structure to protect Paris, it was converted into a prison by Cardinal Richelieu around 1630. Although primarily reserved for political and religious prisoners, many common criminals believed to be especially dangerous are also housed in its depths. Construction on its hulking shape began in 1369 under the reign of King Charles V, and it

stands overlooking France's capital city with its cannon placed facing the gates.

In Dumas's *The Man in the Iron Mask*, the Musketeers raid the Bastille and rescue Prince Philippe, imprisoned in the tower to hide his identity as King Louis XIV's identical twin brother. Although Bastille records, found after the tower was destroyed, confirm the existence of a "prisoner in a mask," who he was remains a heavily debated topic. There are several theories regarding the true identity of the masked prisoner and the reasons for his imprisonment. Sources as varied as Dumas, Voltaire (who himself spent a year in the Bastille) and King Louis XIV's sister-in-law, Princess Palatine, all relate a different story, each expanding the legend.

According to Voltaire, who had questioned the Musketeers stationed at the Bastille during his imprisonment there, the Prisoner in the Mask entered the prison in 1661. He was well-treated and well-fed. Those that had seen him without the mask said he was "tall, young, and handsome" and played the guitar. Contrary to the melodramatics of Dumas, the prisoner was only required to wear the mask in public, and its material was likely made of velvet rather than iron. Among the various theories of his identity are the brother of King Louis XIV (conceived by a father other than Louis XIII), King Louis XIV's illegitimate son Louis de Bourbon, failed military leader Vivien de Bulonde (whose mistakes in battle cost the king a whole regiment of soldiers), and Moliere, the famed French playwright, for his religious beliefs. The speculation that he might have been Louis XIV's twin is not likely however. According to the death certificate of the Prisoner in the Mask, he stood six feet, six inches while King Louis, without his massively stacked shoes, was only five feet, five inches. Upon his death in 1703, the Prisoner in the Mask was estimated to be in his mid-forties. King Louis XIV was sixty-six at the time.

Ailments and Epidemics

As though widespread famine, poverty, and religious persecution aren't enough with which to contend, sickness is a common foe of the poor and the wealthy alike. With more and more people flocking to the cities, it has become easier for disease to spread. Consequently, many ailments and sicknesses run rampant. Because accurate medical science is years away, illness is often fatal and can result in total debilitation even if the victim survives. Among the most deadly are Scarlet Fever, Small Pox, Pneumonia, Tuberculosis, Syphilis and Influenza. Although the rich are slightly more insulated from such threats than the poor (since they don't have to live in filth), their belief that they are better-born makes no difference to these diseases. In this, at least, all people are equal. Game rules for the impact of these illnesses can be found in Part 4.



Part 2: Character Classes

Because ALL FOR ONE AND ONE FOR ALL is set during the 17th Century, most of the character classes from the standard game are not appropriate. Of the standard PC classes, only the Rogue and the Fighter

are present in this setting. Fighters, though, are renamed Soldiers and have some extra restrictions and bonuses. These are detailed in their description below. The Commoner and the Expert remain from the NPC classes, but the rest are gone. Finally, all of the Prestige Classes from the standard game have been eliminated.

Several new character classes are presented here to fill the void. In addition, there are several new Prestige Classes germane to the setting, chief among them the King's Musketeer and Cardinal's Guard. Sadly, Europe in the 17th Century was held firmly in the grip of chauvinism. Hence, female characters may not take the following classes: Cardinal, Cardinal's Guard, King's Musketeer, Physician, Priest, or Soldier.

All of the material in this section of the book is designated Open Game Content for license purposes except that in the special Product Identity boxes.

New Character Classes

Each of these is a standard class that players may take at the start of a character's career.

Noble

The Noble character comes from the ruling aristocracy. This character has wealth and influence at his or her fingertips and commands respect from others. Such characters typically have a government position, or they are wealthy landowners, which often amounts to the same thing. Either they are in charge of governing a particular piece of land that they own, or they may be ambassadors or counselors from the throne.

Nobles have all the advantages of the law on their sides. Their power is limited only by their influence with local officials. To cross a Noble is to make a serious enemy. Outside their home countries they may have less influence, but an ambassador to a foreign power still has some privileges that prevent him or her from being openly attacked.

Nobles make good adventurers due to their wealth, breadth of training, and place in the social structure. They are excellent for funding expeditions, although they generally wish to lead (even if they are not suited to it). Unfortunately, a Noble's background and

importance has little significance to enemies from a foreign power. If he or she is captured abroad – especially during the Thirty Years War – by a rival power, his or her status as an aristocrat is likely to net a painful death unless there is some profit in ransoming the captured character.

Hit Die: d6

Skill Points at 1st Level: $(4 + \text{Int Modifier}) \times 4$

Skill Points at Each Additional Level: $4 + \text{Int Modifier}$

Class Skills: Appraise, Bluff, Bribe, Diplomacy, Forgery, Etiquette, Gather Information, Gossip, Innuendo, Intimidate, Knowledge: Any, Read Lips, Ride, Seduction, Sense Motive, Speak Language, Spot

Weapon and Armor Proficiency: Nobles are proficient with rapiers, dirks and stilettos, and firearms.

Starting funds: $2d4 + 2 \times 100 \text{ écu}$

Special Restriction: A character must begin the game as a Noble to be a member of this class. He or she cannot choose it as a second class later on. You are noble from birth or you are not.

Class Features: Nobles gain the following Class Features at a rate indicated on Table 2-1. Detailed explanations follow.

Literacy: Nobles gain the Literacy Feat at no cost.

Social Standing: A Noble's blood makes him or her an important person from birth. The more powerful he or she becomes, the wider the character can wield this influence to move through social circles. Each level of Social Standing makes the character a more formidable figure in the politics of the court.

- **Level 1:** The character is acknowledged as aristocracy. He or she can expect (demand) the proper level of respect from those of inferior station. A Noble can apply his or her Social Standing to influence the police or other local petty officials.
- **Level 2:** The Noble's reputation has grown a little. He or she can now expect to be treated with respect by those of equal station. Additionally, the character can expect invitations to the largest social gatherings since he or she is now of sufficient rank to be noticed by the movers and shakers in society. The character can exert influence to gain an audience with a local governor and expect a polite reception, although there is no guarantee the official will feel obliged to honor any requests the Noble makes.

- **Level 3:** The character is now well respected as an important dignitary. He or she may demand audiences with local governors and expect their requests to be given serious consideration. Additionally, the character has a strong enough reputation to request audiences with higher-ranking officials such as ambassadors and key officials from the crown, though these people are under



Table 2-1: Noble Class Features

<i>Level</i>	<i>Attack</i>	<i>Fort.</i>	<i>Ref.</i>	<i>Will</i>	<i>Class Features</i>
1	+0	+0	+0	+2	Social Standing 1, Resources 1
2	+1	+0	+0	+3	
3	+2	+1	+1	+3	Social Standing 2
4	+3	+1	+1	+4	Resources 2
5	+3	+1	+1	+4	Influence
6	+4	+2	+2	+5	
7	+5	+2	+2	+5	Paramours
8	+6/+1	+2	+2	+6	Social Standing 3
9	+6/+1	+3	+3	+6	
10	+7/+2	+3	+3	+7	Resources 3
11	+8/+3	+3	+3	+7	Favors
12	+9/+4	+4	+4	+8	
13	+9/+4	+4	+4	+8	Social Standing 4
14	+10/+5	+4	+4	+9	Resources 4
15	+11/+6/+1	+5	+5	+9	
16	+12/+7/+2	+5	+5	+10	
17	+12/+7/+2	+5	+5	+10	Social Standing 5
18	+13/+8/+3	+6	+6	+11	
19	+14/+9/+4	+6	+6	+11	Resources 5
20	+15/+10/+5	+6	+6	+12	

no obligation to honor any requests. Finally, the character will receive invitations to most social events and may throw ones of his or her own with the expectation that anyone he or she invites of equal or lesser station will attend. The Noble may invite those of greater station, but can only hope that they will acquiesce and come.

• **Level 4:** The character is a significant player in the politics of the crown. He or she can expect absolute compliance with any wish from those of lower rank. Characters of the same station must think twice about crossing him or her as it can have serious repercussions. The character is of sufficient standing to request an audience with the top aristocrats including the sovereign. Such requests may be denied, but the character has the reputation to make them. The Noble has some influence with foreign governments now too. Rival powers will treat him or her with respect (though perhaps only socially). Any party the character throws will be seen as important, and all those of lesser station invited will attend. Any event the character attends thrown by someone lesser than he or she becomes instantly more fabulous as a result of his or her presence.

• **Level 5:** At this level, the Noble has become one of the most powerful people in the world. He or she wields great influence over the politics of his or her nation, and kings and queens treat the character with great respect. Any character of lesser station than the character can expect a world of trouble by not complying with his or her wishes. Indeed, disobeying a character's request is unthinkable to most people from his or her nation. Additionally, the Noble can request and expect to receive an audience with the most powerful politicians from any European nation, including their sovereigns. Detaining or attacking the character without just cause can be deemed an act of war.

Note that Social Standing is only good when it can be applied. In one's own country, it is reasonable to expect basic compliance with the respect due the character. Outside one's own nation, Social Standing isn't good for much until it reaches the higher levels (4 and 5). Foreign powers will treat the character with some respect, and enemies of the state will see him or her as at least worthy of ransoming.

Resources: Being an aristocrat grants one access to other powerful individuals. Some are relatives, some are friends, and some are strangers who will help the character based on his or her noble blood. One of the most important aspects of this is being able to get others to fund projects. A Noble may call on his or her connections and reputation to acquire money to fund a mission. This enterprise must be shown to somehow benefit the crown or the faith (or at least the ambitions of the people the character is hitting up for cash), and it can only be done once per adventure. To acquire the funds, the character makes a Charisma check at DC 20. Modifiers to this roll can be found on Table 2-2. If successful, he or she can get the cash, usually in the form of a writ from the person from whom the money was borrowed. Note that this money is not for the character. It is to fund his or her expedition, pay off spies, or otherwise be used to accomplish the lender's goals. Thus, the character cannot use the money to buy himself or herself a fancy new house.

Influence: One of the side effects of being a Noble is that others often ask for favors. This ability allows the character to act on another's behalf. Influence enables a character to "put in a good word" for someone. The ability must be used for someone else's benefit. When making the request, any Noble of equal level in Social Standing or below will comply with the request. Those one level of Social Standing above will give the character's request favorable consideration (+2 Circumstance Bonus to any Charisma checks made in relation to the request). Nobles two ranks or more above the character cannot be Influenced. Note that this ability can also be used negatively. By whispering poison in the right ears, the Noble can interfere with another character.

Paramours: The Nobility typically has more time for romantic pursuits than the working classes. The character can turn this to his or her advantage as well. By courting members of the opposite sex, he or she can acquire favors and allies. A Noble may have one Paramour for every three character levels he or she has attained. A Paramour is a Noble of the opposite sex of equal or lesser Social Standing than the character. This person will act as a staunch ally and help the character whenever possible so long as the Noble maintains the relationship and appears to be interested. In general, the character must see the Paramour at least once a week, unless he or she is in

another country, in which case the character must maintain a regular correspondence.

Keeping multiple Paramours is advantageous since it broadens the character's network. However, Paramours often become jealous, and the character must keep his relationship with one secret from another. If he or she is exposed as having multiple lovers, the Noble loses all Paramours who become aware.

It's possible for married Nobles to have Paramours too. They must keep the relationship secret from their spouses, but the Paramour usually knows the character is married and accepts his or her role as cavalier servante or mistress. Such Paramours do become jealous of other lovers, though.

Finally, it's important to remember that Paramours are Nobles too. This means they have their own spheres of influence. A spurned lover may become a dangerous enemy, using his or her resources to take revenge on the character.

Table 2-2: Resource Roll Modifiers

Circumstance

Use directly inhibits a foreign rival or one of another faith	+2
Request furthers lender's ambitions	+3
Borrower has made good use of lender's money in the past	+1
Borrower has made poor use of lender's money in the past	-3
Plan for funds is obscure	-1
Plan does not appear to advance lender's, faith's or nation's goals	-2

Modifier

It's important to note that the person giving the cash sees the use of money in this fashion as an investment. Said investment must have some return for him or her. This isn't always about getting more money. More often it's about furthering the aims of the throne or the wealthy individual's own goals. The Charisma check is not to see if the character can persuade the lender to give him or her the money. It's to determine if the Noble can convince the lender that this is a worthy use of his or her funds.

The maximum amount of money a character can procure is limited by his or her level in Resources.

- **Level 1:** 1000 écu
- **Level 2:** 5000 écu
- **Level 3:** 10,000 écu
- **Level 4:** 20,000 écu
- **Level 5:** 50,000 écu

Likewise, jealous Paramours may use their power to harm their rivals for the character's affections. This is particularly true for the spouses of Nobles discovered to have extramarital lovers. The cuckolded spouse typically seeks retribution, and may resort to murder to get it.

Favors: This is a powerful ability that allows the Noble to trade on his or her reputation to get something accomplished. The character may ask a Favor of another Noble one rank above him or her in Social Standing. This Favor can be for the character or for someone else. If he or she makes a Charisma check at DC 25, the Favor is granted. The character from whom the Favor is requested must be favorably disposed towards the Noble asking. Those who are neutral may still be asked, but the DC is 30. Characters who are hostile towards the Noble cannot be asked for a Favor.



Priest

France is a Catholic nation. Both during Cardinal Richelieu's manipulation of Louis XIII's reign and during that of the Sun King, the Church has a strong voice in politics and in everyday life. Consequently, the clergy has a great deal of influence, and a man of the cloth is powerful. These characters are well educated, stern in their faith, and staunchly anti-Protestant. Moreover, many of them use their discretion to act as necessary "in the interest of the Faith." That can make them extremely dangerous since, so long as they believe they are acting on behalf of the Church, they can do all manner of deeds and believe them to be just.

It also makes them interesting player characters, though. A Priest can go on an adventure as a spy for the Church, as a benefactor for an ally, or to destroy a Protestant holding. A Priest that rises high in level has an excellent chance of being appointed as a Bishop (see below) and of having influence over the Nobles and merchants that control France.

Protestant preachers have no special abilities. The Calvinist faith of the Huguenots holds with the priesthood of all believers. A Huguenot preacher may take any other Class (including Soldier).

Hit Die: d6

Skill Points at 1st Level: $(6 + \text{Int Modifier}) \times 4$

Skill Points at Each Additional Level: $4 + \text{Int Modifier}$

Class Skills: Appraise, Bluff, Concentration, Craft, Decipher

Script, Diplomacy, Etiquette, Forgery, Gather Information, Handle Animal, Heal, Innuendo, Intimidate, Knowledge: Any, Listen, Profession, Read Lips, Ride, Seduction, Sense Motive, Speak Language, Spot, Swim, Wilderness Lore

Weapon and Armor Proficiency: Priests are not officially allowed to engage in violence. Thus, they are not taught any weapon proficiencies. This does not prevent them from learning a few on their own, however.

Starting funds: 5d4 x 10 écu

Special Restriction: Priests will not willingly work with any Protestant characters. They will only work on behalf of Protestant nations if doing so harms another Protestant nation (or, in the case if the Thirty Years War, it nets them serious political gains). These apostates are seen as the most corrupt creatures living, for they openly reject the Church. To consort too closely with them is to betray the Faith and risk damnation. The same goes for agnostics and atheists.

Class Features: Priests have Class Features as designated on Table 2-3. A great many of them are standard Divine Spells. However, it's important to note that Priests do not cast spells. Magic is heresy and can lead to condemnation or excommunication. Rather, these Spell-like Abilities operate from the Priest's divine relationship with God. These are all minor miracles, if you will, and they are only possible through Grace. To suggest that they are magical or that the source of them is the Priest himself is blasphemy, and such things are taken very seriously in the 17th Century. "Witch hunt" is not just a cliché.

Unless otherwise noted below, all Spell-like Abilities function just as if they had been cast by a Cleric. Caster level is equal to the Priest's character level. Using a Spell-like Ability is a Standard Action.

Literacy x 2 (Ex): Priests begin with the Literacy Feat in two languages: French and Latin.

Aura of Fear (Sp): As the spell, Cause Fear. Radius is five feet.

Bishop (Ex): Bishop is a promotion from the rank of Priest in the Church. It's acquired partly through experience and partly through politicking. When the character reaches 7th Level, he may begin attempting to acquire that promotion. To do so, the Priest may convert Skill Points into a Bishop fund. These Skill Points cannot be used for any other purpose, and the character never gets them back.



Once per level, the Priest may make a Diplomacy Skill check to attempt to become promoted to Bishop. The DC for this roll is 30, but the character may apply all of his points in Bishop as a special Circumstance Bonus to the roll. If the check is successful, the character is promoted. He is now in charge of a diocese (several churches) instead of a single parish (one church). In addition to the greater responsibility and influence the character acquires, the Bishop also garners added respect from the aristocracy. He is invited to social gatherings and consulted on political matters as though he had the Noble Class Feature, Social Standing 3.

If the roll is a failure, the Priest is not promoted. However, he may keep the Skill Points invested in the Bishop fund and try again the next time he gains a level.

Priests are under no obligation to seek promotion to Bishop. Many are perfectly content to live out their lives as simple Priests in the service of the Lord. A character never needs to put Skill Points in the Bishop fund, and never needs to seek promotion. It's all up to the character. Note too, that a character need not spend Skill Points on the Bishop fund. If

his Diplomacy Skill is high enough, he could always attempt the roll without the bonus the Bishop fund provides.

Lay Hands (Sp): This powerful ability enables the Priest to channel God's Grace directly into another human being to undo damage. It takes an extraordinary person to perform this ability, and it borders on the miraculous.

By use of Lay Hands, the Priest can either heal 1d10 points of damage or cure a sick person as though a Remove Disease spell had been cast. Such power is not used idly. A priest doesn't Lay Hands to just patch up a colleague after a fight. That reduces this significant display of the Lord's power to that of a parlor trick. Lay Hands is done to save lives.

Skill Bonus: Priests speak Latin in addition to their own language. Consequently, they receive a +4 Class Bonus to all Speak Language: Latin checks.

Ex-Priests: Priests who throw off their vows to take up another profession lose any Priest Class Features. To give up their vocation is to break faith with the Church and the promise they made to God. Those who leave to become members of another faith (apostates) are excommunicated.

Table 2-3: Priest Class Features

Level	Attack	Fort.	Ref.	Will	Class Features
1	+0	+0	+0	+2	Bless 1/Day, Bless Water 1/Day, Bonus Feat
2	+1	+0	+0	+3	Bane 1/Day
3	+1	+1	+1	+3	Aura of Fear 1/Day
4	+2	+1	+1	+4	Bless 2/Day, Divine Favor 1/Day
5	+2	+1	+1	+4	Bonus Feat
6	+3	+2	+2	+5	Bane 2/Day, Aura of Fear 2/Day
7	+3	+2	+2	+5	Bishop, Doom 1/Day, Remove Fear 1/Day
8	+4	+2	+2	+6	Bless, 3/Day, Divine Favor 2/Day
9	+4	+3	+3	+6	Bane 3/Day, Lay Hands 1/Day
10	+5	+3	+3	+7	Bonus Feat
11	+5	+3	+3	+7	Aura of Fear 3/Day
12	+6/+1	+4	+4	+8	Divine Favor 3/Day
13	+6/+1	+4	+4	+8	Doom 2/Day
14	+7/+2	+4	+4	+9	Remove Fear 2/Day
15	+7/+2	+5	+5	+9	Bonus Feat
16	+8/+3	+5	+5	+10	Lay Hands 2/Day
17	+8/+3	+5	+5	+10	Doom 3/Day
18	+9/+4	+6	+6	+11	Remove Fear 3/Day
19	+9/+4	+6	+6	+11	Lay Hands 3/Day
20	+10/+5	+6	+6	+12	Bonus Feat

Soldier

There is no shortage of need for military power in the 17th Century. Between the Thirty Years War, social unrest, and religious persecution, both the government and the Church require muscle to enforce their wills. Soldiers are employed not by the crown, but by their regiment's colonel who serves as a contractor to the king. The colonel in turn employs captains as sub-contractors who recruit the troops. The crown pays the colonel, who pays the captains, who pay the troops. At each stage, a greater or lesser proportion of the soldier's pay is skimmed by corrupt officers.

Soldiers may be garrison troops or elite specialists hunting heretics and spies or performing secret missions for the state. Regardless, they are (at least indirectly) in the service of France. A soldier is

considered to always be either on active duty or furloughed (drawing no pay and allowed to take up any honorable profession but subject to immediate recall to the colors). They make excellent player characters, though the focus of their adventures must include the military. A Soldier need not be of French nationality; most of the French army is not in fact French. Scots, Swiss and

Germans make up the bulk of French soldiery. Many of these men have served France's enemies before and will do so again - it's a question of pay. When soldiers are furloughed, it is expected that many will enter another nation's service. As long as the Soldier did not desert, this is considered perfectly honorable. After all, if the king wants to keep his soldiers, he needs to pay them.

A Soldier draws a monthly salary of 12 écu while employed. As he gets promoted, his pay is raised commensurate with his rank. See the Class Features discussion below for more information on rank. All Soldiers begin the game with a starting outfit that includes a blanket and a pike or a powder horn, a cartridge case (10 bullets, a bar of lead, and a bullet mold), and a musket. Note that soldiers are not issued uniforms; French soldiers use a piece of white cloth somewhere on their body to indicate nationality. A Soldier joining a cavalry regiment (see below) must provide his own horse, but is issued two wheel-lock pistols in place of the pike or musket.

Hit Die: d10

Skill Points at 1st Level: (2 + Int Modifier) x 4

Skill Points at Each Additional Level: 2 + Int Modifier

Class Skills: Climb, Craft, Handle Animal, Jump, Ride, Seduction, Swim

Weapon and Armor Proficiency: Soldiers are proficient with all Simple and Martial Weapons.

Class Features: Soldiers gain Class Features at a rate described on Table 2-4. A few require further explanation and are detailed below.

Service Branch: Upon first entering the service, the character must be assigned a branch of duty. In foot regiments, larger, stronger men are chosen to be pikemen and smaller characters wield muskets. A Soldier that chooses to be a pikeman receives the Weapon Focus (Pike) and Weapon Specialization (Pike) Feats for free at 1st Level in addition to the weapon itself. Those assigned to carry a musket receive the Firearms Proficiency Feat for free.

In cavalry regiments (about one-fourth of French regiments are cavalry, but this varies in any particular year), Soldiers are usually only recruited who already possess the Ride and Handle Animal skills. Usually, but corrupt captains and colonels will look the other way if they are having trouble filling their ranks. A Soldier joining a cavalry regiment receives 2 écu per month more than a foot soldier, but must provide his own horse. Captains and colonels of cavalry regiments may carry pistols as well as their sword.

Note that Soldiers are considered Fighters. They may take the Weapon Specialization Feat beginning at 4th Level for any of their weapons. Those that start as pikemen, though, get it for free at 1st Level.

Regiment: A Soldier is contracted to his regiment, a unit of 500 to 900 men divided into 20 companies. Any rank (see below) earned only has value within that regiment; a captain of one regiment has no authority to command soldiers of another. If a Soldier character joins another regiment (due to his regiment's being disbanded, or "bounty jumping" - deserting from one regiment to collect the cash bounty being offered to join another), he will have to negotiate with his new employers to keep his rank.

Rank: As a Soldier progresses in Level, he gets promoted. Promotions carry with them an increase in pay and responsibility. Each time a Soldier is promoted, he gets a 3 écu-per-month raise in his salary. Colonels and captains draw no salary: captains negotiate the total amount the company gets from the regiment with the colonel, and pay themselves from this. Likewise, colonels negotiate with the crown and pay themselves from these funds (plus whatever they can skim from money granted for food and weapons).



Table 2-4: Soldier Class Features

<i>Level</i>	<i>Attack</i>	<i>Fort.</i>	<i>Ref.</i>	<i>Will</i>	<i>Class Features</i>
1	+1	+2	+0	+0	Bonus Feat, Service Branch
2	+2	+3	+0	+0	Bonus Feat
3	+3	+3	+1	+1	Rank 1
4	+4	+4	+1	+1	Bonus Feat
5	+5	+4	+1	+1	
6	+6/+1	+5	+2	+2	Bonus Feat
7	+7/+2	+5	+2	+2	Rank 2
8	+8/+3	+6	+2	+2	Bonus Feat
9	+9/+4	+6	+3	+3	
10	+10/+5	+7	+3	+3	Bonus Feat
11	+11/+6/+1	+7	+3	+3	Rank 3
12	+12/+7/+2	+8	+4	+4	Bonus Feat
13	+13/+8/+3	+8	+4	+4	
14	+14/+9/+4	+9	+4	+4	Bonus Feat
15	+15/+10/+5	+9	+5	+5	Rank 4
16	+16/+11/+6/+1	+10	+5	+5	Bonus Feat
17	+17/+12/+7/+2	+10	+5	+5	
18	+18/+13/+8/+3	+11	+6	+6	Bonus Feat
19	+19/+14/+9/+4	+12	+6	+6	Rank 5
20	+20/+15/+10/+5	+12	+6	+6	Bonus Feat

Other effects of Rank are listed below:

- **Rank 1 (Corporal):** The Soldier has been through a few battles and learned how to suffer through danger. He gets the Toughness Feat for free.
- **Rank 2 (Sergeant):** Characters of this rank have learned how to keep away from bullets and pikes. The Soldier gets a +2 Natural AC Bonus. The character is also nominally put in charge of 10 other Soldiers. His job is to keep them in order so that they can respond to the commands of officers. A sergeant may not carry a musket in battle and must wield a pike, which he uses to "dress" lines of troops and to cut down any man who flees.
- **Rank 3 (Lieutenant):** Soldiers of this rank are given command of men and entrusted with small group actions. The character is assigned 20 1st Level Soldiers and two 7th Level Sergeants to keep them in order. The character may not carry a musket or pike in battle, but must carry a sword (this is a symbol of authority as much as a weapon). Owing

to his ability to stay alive through battles, the character also receives the Lightning Reflexes Feat for free.

- **Rank 4 (Captain):** The Soldier is now in charge of an entire company of men. The size of this unit is dependent upon how many men the character can field (since he will be in charge of recruiting them as well as deploying them), but it will contain at least two Lieutenants and their units. Captains are in charge of all of their men's actions on the field of battle. They make the decisions that determine their company's movements. Consequently, they receive the Leadership Feat for free. The character may not carry a musket or pike in battle, but must carry a sword (this is a symbol of authority as much as a weapon).
- **Rank 5 (Colonel):** A character of this rank is in charge of putting together an entire regiment in the name of his employer. He will have at least three Captains and their companies serving him. Once again, the size of his unit will depend on how well he can recruit. A Colonel is a crafty,

battle-hardened warrior. He earns a +2 Natural AC Bonus, and a +1 Class Bonus to all Wisdom checks. The character may not carry a musket or pike in battle, but must carry a sword (this is a symbol of authority as much as a weapon). Not all colonels arrive at this station by merit, but all PC characters must take this route. An NPC colonel in your campaign who is simply a corrupt businessman with no military experience would be very true to the period.

Prestige Classes

ALL FOR ONE AND ONE FOR ALL offers several new Prestige Classes for players to choose. Each detailed below.

Cardinal

Among the most powerful people in the world not born of noble blood are the Cardinals of the Roman Catholic Church. These men have risen through the ranks of the Church hierarchy and hold sway over the direction Rome's policy moves. It is they who elect the Pope, they who advise him on matters both theological and political, and they who oversee the enforcement of his decrees throughout the world. Outside the direct sphere of the Vatican's influence in Europe, a Cardinal may as well be the Pope he speaks with such authority. And that makes Cardinals very powerful, indeed.

Rising to the rank of Cardinal is not easily accomplished. Only characters of the Priest Class may choose this Prestige Class, and then only those who have ascended to the rank of Bishop. Additionally, the character must be a proven leader so that people will respect his edicts and authority. It is not an easy role to undertake, and Rome wants to make certain that her Cardinals are up to the task of spreading the One True Faith.

Requirements: Priest Class, Promoted to Bishop, Charisma 13+, Leadership Feat, Diplomacy Skill: 12 ranks

Hit Die: d6

Skill Points per Level: 4 + Int Modifier

Class Skills: Appraise, Bluff, Concentration, Decipher Script, Diplomacy, Etiquette, Forgery, Gather Information, Gossip, Heal, Innuendo, Intimidate, Knowledge (Any), Listen, Read Lips, Ride, Seduction, Sense Motive, Speak Language, Spot

Weapon and Armor Proficiency: Like the Priest Class from which they come, Cardinals are not taught how to use weapons. They are supposed to eschew violence. However, one doesn't get this far in the current political climate without knowing a few secrets. Cardinals may choose to be proficient with one weapon in which they currently aren't.

Class Features: Cardinals gain Class Features at a rate described on "Table 2-5: Cardinal Class Features." Definitions of those features follow.

Entourage: To help him fulfill his duties, a Cardinal is assigned a group of Priests to assist him. These individuals exist solely to serve the Cardinal's needs. They are lackeys, gofers, secretaries, messengers, and intermediaries whose job it is to facilitate the Cardinal overseeing his territory. The character has a number of Priests in his entourage equal to his Charisma Modifier plus his character level. One of these individuals is a 6th Level Priest who serves as the Cardinal's personal assistant. Two more are 4th Level and oversee the remaining Priests, who are all 1st Level.

Cardinal's Guard: Upon ascension to the rank of Cardinal, the character is assigned a squad of elite Guards whose task

Table 2-5: Cardinal Class Features

Level	Attack	Fort.	Ref.	Will	Class Features
1	+0	+0	+0	+2	Entourage, Guard, Social Standing 4, Theological Wisdom
2	+1	+0	+0	+3	Lay Hands +1, Aura of Fear +1
3	+1	+1	+1	+3	Remove Curse
4	+2	+1	+1	+4	Remove Blindness/Deafness
5	+2	+1	+1	+4	Bonus Feat
6	+3	+2	+2	+5	Lay Hands +1
7	+3	+2	+2	+5	Social Standing 5
8	+4	+2	+2	+6	Divination
9	+4	+3	+3	+6	Divine Power
10	+5	+3	+3	+7	Excommunicate

it is to protect him or her from harm. 20 such Guards of 7th Level are assigned to the character. They are commanded by a captain who is 11th Level. Note that the levels are total character levels. Thus, a 7th Level defender may be a 5th Level Fighter/2nd Level Cardinal's Guard. The guards are equipped with muskets and rapiers. In addition, they have the Sharpshooter Feat. The captain has all the same arms, but also carries a pistol and has both the Sharpshooter and Deadeye Feats. If any members of this Guard are killed, they are replaced within a week. Note that, in France, the primate (chief cardinal) commands the entire Cardinal's Guard.

Social Standing 4 (Ex): The Cardinal is treated as though he were a high-ranking member of the aristocracy (which, in fact, he is). For more information, see the description of the Social Standing Class Feature in the section on Nobles.

Theological Wisdom (Ex): Because Cardinals must come from the Priest Class, they have the unique advantage of continuing to benefit from both Classes. Each time the character gains a level, he may choose to apply the level gain to his Priest or his Cardinal Class, and the character uses his total character level for purposes of determining Caster Level for the Spell-like abilities of both classes.

Aura of Fear +1 (Sp): The Cardinal gains an additional use per day of the Priest Class Feature, Aura of Fear. Thus, if the character had Aura of Fear 2/Day as a result of being at least a 6th Level Priest, he could use the ability a third time each day.

Lay Hands +1 (Sp): The character may make an additional Lay Hands attempt per day. Therefore, if the Cardinal had Lay Hands 1/Day, Lay Hands +1 would allow him to do so a second time each day. Lay Hands +1 is cumulative, so each time the character gets it, he can add an additional one Lay Hands attempt per day.

Remove Curse (Sp): Once per day, the Cardinal may cast the Divine spell, Remove Curse.

Remove Blindness/Deafness (Sp): The Cardinal has now become powerful enough in the eyes of God to heal more serious afflictions. Once per day, he can cure blindness or deafness as though he had cast the Divine Spell of the same name.

Social Standing 5 (Ex): The Cardinal has now entered the elite level of the aristocracy. See the description of the Social Standing Class Feature in the section on Nobles for more information.

Divination (Sp): Once per day, the Cardinal can call on the Almighty for guidance. He can cast the Divine Spell, Divination.

Divine Power (Sp): The character can now call upon the Power of God to assist him in battle. Once per day, the Cardinal may cast the Divine Power spell.

Excommunicate (Su): Technically, an Order of Excommunication comes from the Pope, but the Cardinal is sufficiently advanced at this level to make it happen. In essence, this ability allows the character to have an enemy excommunicated from the Church. Excommunication is a very serious action and is only used for the most heinous of crimes against the Faith. No Cardinal uses this power lightly, though that is not to say that it can't be used for political reasons.

Excommunication is only effective against Catholics. It does the Church no good to excommunicate members of other faiths since they don't recognize the Pope's authority over them in the first place. It will work against apostates since they were raised to fear the Power of Rome.

Excommunication deals 2 points of permanent Wisdom and Charisma damage. This can cause the target to lose Character Classes and any Class Features that are dependent upon being a member of that Class. Priests and Cardinals who are excommunicated lose all of their powers and advantages of the Class in question.

Additionally, characters who have been excommunicated become enemies of the state in the eyes of Rome. The Church will ask that they be brought to justice and may put bounties out for their capture. The local government may be pressured to arrest the character on sight. It may or may not choose to comply, but it makes being in Catholic territory dangerous for the target character.

The Cardinal's Guard

The Cardinal's Guard is an exclusive unit of fighting men who take their orders from the cardinal they serve and no other. They are effectively above the law – never held accountable for their sometimes-questionable actions. Certainly they are not all bad or corrupt, but they are often forced to uphold the petty tyranny of a theocrat and politician. Many of these young soldiers are awaiting an



opening in the Church, hoping to study Theology directly under the cardinal himself. They serve in the Cardinal's Guard in order to remain close to the Church, acting in the noble role of defender of the One True Faith.

The relationship between the Cardinal's Guard and the King's Musketeers is one of constant competition. Both units rely on a quick blade and a quicker wit to wage their battles, using every opportunity to embarrass the other or to improve their public image of daring style. On occasion, though, the Cardinal's Guard and King's Musketeers will join forces against a common enemy, casting aside their distaste for each other to protect France and its nobles. During the brief period of the Musketeers' disbanding under Mazarin, the Cardinal's Guard replaced them as the best of the best, standing in for their better-known, better-loved counterparts.

Requirements: Base Attack Bonus +3, Firearms Proficiency Feat, Literacy Feat, Sharpshooter Feat, Intimidate Skill: 4 Ranks, Knowledge (Religion) Skill: 4 Ranks, Devotion to the Church (see below)

Hit Die: d10

Skill Points per Level: 4 + Int Modifier

Class Skills: Balance, Bluff, Climb, Disguise, Escape Artist, Etiquette, Gather Information, Hide, Intimidate, Jump, Knowledge (Religion), Move Silently, Open Lock, Ride, Search, Seduction, Sense Motive, Spot, Use Rope

Weapon and Armor

Proficiency: The Cardinal's Guard is proficient with all swords and knives and with firearms.

Special Restriction — Devotion to the Church: All members of the Cardinal's Guard must swear loyalty to the Catholic Church and to the Cardinal, who is its representative. This is a powerful oath that should not be taken lightly since the Church certainly doesn't. Any guardsman who breaks faith with the Church loses all Class Features until such time as he atones for the breach and is accepted back into the Guard by the cardinal. A character who breaks his vow may face excommunication.

Class Features: The Cardinal's Guard gains the following class features, as specified on Table 2-6.

Rectory: Upon admittance, a newly recruited Cardinal's Guard is supplied with a bed in the rectory, the home of the majority of lower-level Priests and the barracks of the cardinal's forces. The recruit also receives three hot meals a day, and Church supplies his weapons, all of which are

Masterwork quality. The Guardsman is given the tunic of the position: crimson red and bearing the rank insignia on the upper left breast.

Guardsmen are paid the sum of 20 écu monthly but are expected to tithe 20% of their earnings back to the Church. In addition, a Guardsman may use the library, the dining hall, and the kitchens. Although this ability may seem a mundane feature of the class, it cannot be stressed enough how valuable a regular home and a plate of hot food is with so many dying of starvation in the streets.

Grace (Ex): All Cardinal's Guardsmen gain the Grace feat at 1st Level for free. A description of this Feat can be found on page 35.

Table 2-6: Cardinal's Guard Class Features

Level	Attack	Fort.	Ref.	Will	Class Features
1	+1	+2	+2	+0	Rectory, Grace
2	+2	+3	+3	+0	Rank 1
3	+3	+3	+3	+1	Bonus Feat
4	+4	+4	+4	+1	Rank 2
5	+5	+4	+4	+1	Bless 1/Day
6	+6/+1	+5	+5	+2	Rank 3
7	+7/+2	+5	+5	+2	Bonus Feat
8	+8/+3	+6	+6	+2	Rank 4
9	+9/+4	+6	+6	+3	Bless 2/Day
10	+10/+5	+7	+7	+3	Rank 5

Rank (Ex): As a character goes up in levels, he also progresses in rank in the guard. Each time the character gains this Class Feature, he also receives 10 Panache Points (see Part 4). Upon promotion, the character is given a new insignia for the tunic. Each rank has a tangible benefit that is detailed below:

- **Rank 1 (Man-at-Arms):** As a result of the character's skill with weapons, he gains a +1 Class Bonus to AC.
- **Rank 2 (Guardsman):** At this rank, the character receives the Alertness Feat for free.
- **Rank 3 (Master-at-Arms):** The character has now proven his mettle in battle on numerous occasions. As a result, he gets the Toughness Feat for free.
- **Rank 4 (Cardinal's Protectorate):** The character has become the living embodiment of the Cardinal's will. He gains a +2 Class Bonus to all Charisma checks including

Skill checks where Charisma is the Key Ability.

• **Rank 5 (Captain of the Guard):** The Guardsman is now in charge of all of the Cardinal's Guard in his location. Consequently, the character gets the Leadership Feat for free.

Bless (Sp): Upon reaching 5th Level, the Guardsman can cast the Divine Spell, Bless, once per day. At 9th Level, he can do so twice per day.

Intendent

Formed in secrecy by Cardinal Richelieu in 1624, the Intendents are a body of agents in the service of the Catholic Church, who collect and carry information to the cardinal regarding his enemies, spread rumors, steal fortunes and, on occasion, perform assassinations. Skilled in the arts of subterfuge, stealth and seduction, the Intendents skulked among the citizenry of Paris for eighteen years (1624-1642), until the death of Cardinal Richelieu, at which point they worked briefly for Cardinal Mazarin. During the Fronde (1648-1653), many Intendents joined the rebellion and served as an intelligence unit working against the forces of the throne and Church. The remaining Intendents continued

loyally serving Cardinal Mazarin until his death in 1661. King Louis XIV's announcement that he would rule without a Prime Minister, the first assertion of Absolute Monarchy, sealed the fate of the Intendents. They were disbanded.



The very existence of the Intendents is a well-kept secret from the people of France, even the Nobles and the Cardinal's Guard. They walk outside the law, answering only to the cardinal who controls their fate. Those who are captured are never branded with the *Fleur-de-Lis* or executed. They are always saved just in time by an emissary of the cardinal himself, or they escape on their own, utilizing the skills taught them by the Church. They are also famed for their incorruptibility, an attribute more closely linked to their fear of the cardinal's retribution, than a symbol of their character or morality. Always embroiled in an international plot, their lives in jeopardy and unsure of whom to trust, the life of an Intendent is a world of espionage and deceit, with a new intrigue around every corner.

Requirements: Charisma 13+, Alertness Feat, Literacy Feat, Bluff Skill: 4 Ranks, Disguise Skill: 8 Ranks, Hide Skill: 4 Ranks, Move Silently Skill: 8 Ranks, Devotion to the Church (see below).

Hit Die: d6

Skill Points per Level: 8 + Int Modifier

Class Skills: Appraise, Balance, Bluff, Bribe, Diplomacy, Disguise, Escape Artist, Etiquette, Forgery, Gather Information, Gossip, Hide, Innuendo, Intuit Direction, Jump, Listen, Move Silently, Open Lock, Pick Pocket, Read Lips, Search, Seduction, Sense Motive, Use Rope

Weapon and Armor Proficiency: Intendents are trained in the use of swords and knives.

Special Restriction — Devotion to the Church: Because they exist in secret and work for the cardinal, Intendents must swear total fealty to the Catholic Church and the cardinal who represents it. They vow, on pain of death, to keep their faith and work for the cardinal. Those that breach this agreement lose all Class Features of the Intendent Prestige Class and find themselves hunted by their former comrades.

Class Features: Intendents gain the following Class Features at a rate indicated on Table 2-7. Detailed explanations follow.

Poison Use (Ex): At 1st Level, the Intendent learns the safe-handling procedures and applications of poison. The character cannot accidentally poison himself or herself or others when using poisons either as an insinuator (slipped into food, or splashed on the skin), or when applying it to a blade or dart.

Sneak Attack (Ex): The character gains the ability to do extra damage when catching an opponent unawares or otherwise impaired. This Class Feature works exactly like the Assassin ability of the same name.

Uncanny Dodge (Ex): Intendents are masters of escape and evasion. At 2nd Level, the character may apply his or her Dex Bonus to AC even if caught Flat-Footed. At Level 6, the Intendent can no longer be Flanked.

The Cardinal's Favor (Ex): Captured Intendents pose a risk to the cardinal. After all, they aren't supposed to exist, and they carry information that His Grace does not wish

revealed. While the character will doubtless remain faithful, men have been known to break under the duress of torture in the Bastille. Thus, the cardinal will arrange to see that his servants are not too long detained.

character maintains cover, he or she needs access to places that can't be penetrated by sheer bravado. In these circumstances, the Church can sometimes help. An Intendent who makes a successful Charisma check at DC 15 can get papers or a favor from the cardinal, opening doors he or she cannot

open alone. Access to court, passage on a transport, or a letter of introduction can all be had when necessary to get the character to a place where he or she was previously rebuffed. Papers come directly from the cardinal and so are authentic, making them better than even the most clever forgeries. Of course, sometimes the cardinal doesn't have access either, and then the character must find another means.

Table 2-7: Intendent Class Features

Level	Attack	Fort.	Ref.	Will	Class Features
1	+0	+0	+2	+2	Poison Use, Sneak Attack +1d6
2	+1	+0	+3	+3	Uncanny Dodge (Dex Bonus to AC)
3	+2	+1	+3	+3	The Cardinal's Favor 1
4	+3	+1	+4	+4	Sneak Attack +2d6
5	+3	+1	+4	+4	Papers
6	+4	+2	+5	+5	Uncanny Dodge (Can't Be Flanked)
7	+5	+2	+5	+5	Sneak Attack +3d6
8	+6/+1	+2	+6	+6	The Lord Is My Shepherd
9	+6/+1	+3	+6	+6	Wrath of God
10	+7/+2	+3	+7	+7	The Cardinal's Favor 2

Captured Intendents endeavor to send word by any means possible so that the cardinal will send an emissary to have them released. To do so, the character must successfully bribe a guard or other official by making a Bribe check at DC 12. Those officials who agree to help are well-rewarded for their efforts later. If the check is successful, within 48 hours, a messenger arrives direct from the cardinal with a personal letter to the jailers of the Intendent, politely informing them that he or she is to be released, with veiled threats or generous bribes tucked between the pages.

Escaping from capture is not quite that simple, however. Whether or not the character can be released is at least partially determined by the crime for which he or she was imprisoned. There are two classes of offense: minor and major. A character with The Cardinal's Favor 1, is released for minor crimes. It requires The Cardinal's Favor 2 to escape on major charges. Table 2-8 delineates what constitutes a minor or major offense.

If this ability is used successfully, the Intendent is released from his or her captivity with no record that he or she was ever held. The Cardinal's Favor also keeps the Intendent in question from ever being branded with the *Fleur-de-Lis*.

Papers (Ex): Sometimes, no matter how well the

The Lord Is My Shepherd (Su): So strong is the character's faith in his or her work for the cardinal that it begins to yield practical

Table 2-8: Minor and Major Offenses

The following list details which crimes are considered minor and which are major for purposes of using The Cardinal's Favor.

Crime	Type
Theft of Valuables	Minor
Theft of Food	Minor
Theft of Documents	Major
Spying	Major
Impersonation of Nobility	Minor
Assault	Minor
Murder	Major
Insulting the King	Major

benefits. Intendents of 8th Level and higher receive a +2 Class Bonus to all Saving Throws.

Wrath of God (Sp): The character is now capable of calling upon a little divine vengeance to assist him or her in a mission. Three times per day, the Intendent may add +10 to his or her attack roll. This bonus stacks with all other bonuses, and may be used in any situation including a Sneak Attack.

King's Musketeer

Guarding the person of the king is the elite regiment known as the *Maison du Roi*, or the Household Guards. This regiment consists of seven companies: four of Garde du Corps (bodyguards), one of Gendarmes, one of Chevaux-Legers and the most famous of all, one of Musketeers. The first six are equipped as heavy cavalry, with armored breastplates, and protect the palace and ride with the king when he leaves the grounds. The Musketeers wear instead their famed blue cassock, carry a musket in place of the cavalryman's pistols, and guard the royal person.

Two regiments of infantry and a number of small cavalry units are in the direct employ of the king (as opposed to a mercenary colonel) and carry the honorific of "Garde," but this is a ceremonial title. Men from these units are often recruited to the *Maison du Roi* companies, but the real purpose of these units is to form an elite force trained for battlefield action. The king's actual bodyguards are far too valuable to risk in such a manner.

Musketeers must prove themselves on the battlefield, and usually boast long service in one of the king's units. Chosen for their loyalty and skill with weapons, the King's Musketeers are France's most fearless heroes. Dressed in flowing pale blue tunics and flashing rakish smiles, with a flash of blinding steel or the roar of a matchlock musket they defend the crown from assassins, attempted coups, disgruntled foreigners, and upstart rebels. Men, women and children marvel at their exploits. Troops of the other Garde units greatly resent the Musketeers, as their own heroic deeds are usually attributed to the men they call "the king's blue darlings."

Loyalty is the greatest attribute a Musketeer can possess. Although the masses of restless poor often see the Musketeers as the arm of the oppressive government, they also acknowledge their skills. Almost no one will openly show disrespect for a Musketeer, not even those most ardently opposed to their presence. In return, a Musketeer will always try to conduct himself in public with the utmost respect for the people of

France, although they care little for the presence or the fate of the street-dwelling poor, preferring to focus on protecting the rich and noble.

Only Cardinal Richelieu stands openly against them, but it will be Mazarin who finally outlaws and disbands the company for a brief period, in favor of the rabidly devout and devoted Cardinal's Guard. "Former" Musketeers were arrested, tortured and even killed, setting up an ironic clash, as those sworn to protect the nobility found themselves at odds with the "true" defenders of the Faith.

Joining the King's Musketeers means a transfer to Paris to be close to the throne and leaving behind the drudgery of garrison duty in the provinces or countryside. Nearly every soldier in the service of France dreams of one day joining these hallowed ranks, but only the best and the bravest ever do so.

Like regular soldiers, Musketeers are not issued uniforms – this will come later in the reign of Louis XIV. However, they are given the special blue cloth from which their cassock is made. The individual Musketeer is responsible for having his cassock tailored, and so no two cassocks are exactly alike (making it very difficult to impersonate a Musketeer by stealing his uniform).

Requirements: Dexterity 13+, Base Attack Bonus +4, Firearms Feat, Sharpshooter Feat, Tumble Skill: 4 Ranks, Devotion to the Crown (see below), Loyalty (see below)

Hit Die: d10

Skill Points per Level: 4 + Int Modifier

Class Skills: Balance, Bluff, Climb, Diplomacy, Etiquette, Gather Information, Hide, Innuendo, Intimidate, Jump, Move Silently, Open Lock, Ride, Search, Seduction, Sense Motive, Spot, Tumble, Use Rope

Weapon and Armor Proficiency: Musketeers are proficient with all swords, knives, and firearms.

Special Restriction – Devotion to the Crown: While all subjects are expected to be loyal to the king, a Musketeer swears an oath to defend the king at all costs. They are supposed to be extra devout in the fulfillment of their duties. A Musketeer who breaks this oath loses all

Class Features and is expelled from the organization. He may face imprisonment or execution as well.



Special Restriction — Loyalty: Beyond the devotion to the king, a Musketeer must remain loyal to his comrades. The cry of "All for one and one for all," is taken very seriously. Thus, it is imperative to defend one's fellow Musketeers no matter the circumstances. This obligation can supercede one's Devotion to the Crown. Unless a Musketeer's friend is committing treason, it is more important to defend him or her than to fulfill one's duties. The finest of Musketeers find a way to do both, even when they appear to be in conflict.

Class Features: The King's Musketeer gains the following class features at a rate described on Table 2-9.

Induction: Upon joining the Musketeers, a player character gains his much-sought entry into the ranks of the king's most exclusive group of soldiers, which includes an apartment in the Musketeer's Barracks on the grounds of the Royal Palace (equivalent to a monk's cell: narrow bed, blanket, washstand), monthly pay of 25 écu, and a Loyal Servant who will serve the Musketeer for the rest of his days. This individual is Commoner Class character created by the game master. He begins play with half as many levels as the character. This servant will travel with the Musketeer, acting as a valet and squire, or will remain at the Musketeer's home, keeping it clean and prepared for the master's return.

Grace (Ex): Musketeers gain the Grace Feat at no cost. A description of this Feat can be found on page 35.

Rank (Ex): Like the Cardinal's Guard, Musketeers advance in rank as they progress in Levels. This represents their rise in stature and command within the unit. A character receives a 5 écu-per-month raise in salary each time he is promoted in rank as well as 10 bonus Panache Points (see Part 4). Each rank also carries certain benefits with it, which are listed below:

- **Rank 1 (Corporal):** The character has become sufficiently capable in combat that he receives a +1 Class Bonus to AC.
- **Rank 2 (Sergeant):** Having proven himself in battle to date, the character gains the Toughness Feat for free.
- **Rank 3 (Lieutenant):** A Musketeer of this level has truly become proficient with his weapons. He gains the Two-Weapon Fighting Feat for free. In addition, the character is given his first command. 10 1st Level Musketeers are assigned to the Lieutenant.
- **Rank 4 (Colonel):** Now the character is truly adept at fighting. He gains the Ambidexterity Feat for free. Should he transfer to the regular army, the Musketeer would be given charge of an entire regiment of soldiers. At this rank, he is given command of the entirety of the King's Musketeers (between 50 and 80 men).
- **Rank 5 (Captain):** This is the greatest achievement to which a Musketeer can aspire. At this rank, he is given command of the entire *Maison du Roi*. There is only one

The King's Musketeers and the Cardinal's Guard

The King's Musketeers, an elite and respected cadre of the Royal Army, are legendary for their swashbuckling exploits and masterful skill with the rapier and matchlock. Drawn from the regular regiments of the army, chiefly the Royal Guard units, a position in the Musketeers is the most sought-after post in the French military. Musketeers are assigned the most dangerous and treacherous missions, trusted to return with their task completed and proudly regaling the court with tales of their journeys and encounters. Many a wily and skillful young man, not unlike Dumas's hero, D'Artagnan, makes the trip to Paris to audition for the ranks of the Musketeers, hoping to don the blue tunic and flashing blade in honor of the king. To join this cadre of heroes is to be immortalized.

Musketeers are paid handsomely for their dedication to king and country, and are known for cavorting in the taverns and inns of Paris by night, drinking, dancing and seducing fair women. However, after years of service, many Musketeers are plagued with old wounds, creaking bones, and yards of scar tissue. After a term of service, many move on to other professions, using their past as a reference to enter noble houses, universities, and cathedrals.

On the other side of the King's Musketeers stands the Cardinal's Guard, formed by the powerful and brilliant Cardinal Armand Jean du Plessis Richelieu, the shadow ruler in the time of King Louis XIII. Although very similar to the Musketeers in their exclusivity, the Guard serves the Vatican and, by extension, the Cardinal himself out of a sense of duty to their faith. Most Guards are also selected from the regular army, singled out for their observation of the rule of the cardinal and their unquestioning loyalty.

captain at a time, so the character cannot be promoted to this rank unless there is an opening. While holding this position, he is responsible for every Musketeer in the service of the crown as well as the Garde du Corps, Garde Gendarmes and Garde Chevaux-Legers. The character gets the Leadership Feat for free as a result.

Table 2-9: King's Musketeer Class Features

Level	Attack	Fort.	Ref.	Will	Class Features
1	+1	+2	+2	+0	Induction, Grace
2	+2	+3	+3	+0	Rank 1
3	+3	+3	+3	+1	Bonus Feat
4	+4	+4	+4	+1	Rank 2
5	+5	+4	+4	+1	Social Standing 1
6	+6/+1	+5	+5	+2	Rank 3
7	+7/+2	+5	+5	+2	Bonus Feat
8	+8/+3	+6	+6	+2	Rank 4
9	+9/+4	+6	+6	+3	Social Standing 2
10	+10/+5	+7	+7	+3	Rank 5

Social Standing (Ex): Due to the respect that the King's Musketeers carry and their presence in court, they gain levels in Social Standing as though they were Nobles. They do not achieve the legendary ranks of some Nobles, but they do garner some of the benefits. For more information on Social Standing, see the Noble character class.

Physician

Though by no means as talented or as knowledgeable as the medical doctors of today, a Physician is still a valuable person to have around. Such a character cannot always save limbs but can save lives. He also has some specialized knowledge that assists in the treatment of sickness. This character can brew tonics to help those in need.

Physicians typically learn their trade on the fly on the field of battle. Many Physicians begin their careers as Physician's assistants, the strong men assigned to hold down struggling patients during surgery. In the course of such work, they are taught rudimentary skills to help out. Those that become Physicians themselves sometimes discover they have a talent for it, but more often find themselves the most knowledgeable person in their unit when the current Physician leaves or is killed, forcing them into duty.

Requirements: Intelligence 12+, Alchemy Skill: 6 ranks, Heal Skill: 8 ranks, Wilderness Survival Skill: 6 Ranks

Hit Die: d6

Skill Points per Level: 4 + Int Modifier

Class Skills: Alchemy, Balance, Brewing, Concentration, Heal, Knowledge (Medicine), Profession: Physician, Seduction, Wilderness Lore

Weapon and Armor Proficiency: Physicians earn no additional Weapon Proficiencies. They may use any they already know.

Class Features: The Physician gains a variety of Class Features all of which concern helping comrades. "Table 2-10: Physician Class Features" outlines the rate at which they are received. Definitions follow below.

Cure Minor Wounds (Ex): The character may heal 1 Hit Point as though he had cast the Divine Spell, Cure Minor Wounds. This can be done once per day per Character Level he has. The Physician does not cast a spell but rather sews up wounds and salves burns and bruises.

Amputate (Ex): Physician characters gain the Amputate Feat for free.

Treat Sickness (Ex): The Physician knows how to treat the minor illnesses of the day. Any character suffering from Disease may make a Fortitude Save with a +2 Circumstance Bonus to

Why a Captain Outranks a Colonel

In the military organizations of the 17th Century, a colonel is in charge of a regiment. It's his job to assemble the forces of the regiment in the name of his employer or sovereign. It is the job of a captain to employ the men directly. Thus, one might think of a captain as a subcontractor to the colonel. In the end, the colonel runs the regiment, and the captain runs the men.

In most cases, this means that the colonel outranks the captain, but in the king's Household Guard, the principal is reversed. In this case, the captain is responsible for the assemblage and actions of the entire guard. He is the direct hand of the king (or, in the case of the Cardinal's Guard, the cardinal). The colonel commands a regiment still, but within the guard. Thus, because the entire guard is considered a single unit, the captain outranks the colonel.

recover after treatment. The DC for the Save is the same as that the character had to make to prevent the onset of the sickness in the first place.

Heal Wounds (Ex): This ability allows the Physician to perform minor surgery to repair small wounds. Large gashes can be sewn shut, broken bones can be set, and

make a Fortitude Save at DC 15 to prevent a Gangrene infection, but, assuming that is successful, the character makes a full recovery. If the Heal Skill check fails, the patient takes another 1d10 points of damage from blood loss, and the limb must be amputated immediately.

Table 2-10: Physician Class Features

Level	Attack	Fort.	Ref.	Will	Class Features
1	+0	+2	+2	+0	Cure Minor Wounds 1/Day/Level
2	+1	+3	+3	+0	Amputate
3	+1	+3	+3	+1	Treat Sickness
4	+2	+4	+4	+1	
5	+2	+4	+4	+1	Heal Wounds 1/Day
6	+3	+5	+5	+2	Remove Disease 1/Day/Level
7	+3	+5	+5	+2	Save Limb
8	+4	+6	+6	+2	
9	+4	+6	+6	+3	Heal Wounds 2/Day
10	+5	+7	+7	+3	

sprains can be treated. However, this sort of work takes considerably more time, and, thus, can only be accomplished once per day until the Physician reaches sufficient level that he has learned enough shortcuts to perform it twice. When performing Heal Wounds, the character heals 2d6 points of damage for the patient.

Remove Disease (Ex): The character has now become experienced enough that he can cure diseases outright as though casting the Divine Spell, Remove Disease. The ability can only be used once a day per disease because the Physician must prepare the proper medicine, but any number of afflicted comrades can benefit from its use. Gangrene is immune to the effects of this ability. The science of the time has no idea how to combat it.

Save Limb (Ex): The Physician has become so skilled in the trade he can now actually save a limb that might otherwise have to be amputated. The feat is not easily accomplished, though. A character that has suffered Grievous Bodily Harm (see Part 4) can be treated normally if the Physician succeeds at a Heal Skill check at DC 35. The character may Take 10 but not 20. If the check is successful, the limb does not have to be amputated, and the character gains Hit Points equal to 1d8 + the character's Physician Level as though the Divine Spell, Cure Light Wounds, had been cast. The lucky character must still

Part 3: Outfitting the Character

The section of the book introduces new Feats, new Skills, and an updated equipment list for 17th Century France. All of the material contained in this section is designated Open Game Content for license purposes.



New Feats

In addition to a series of new General Feats, ALL FOR ONE AND ONE FOR ALL offers a new type of Feat: Panache. Panache Feats and the rules for using them are discussed in Part 4. The Feat descriptions are listed here. Panache Feats are indicated so in the brackets following the Feat's name. Those that are listed as General and Panache can be taken as either kind of Feat. Those that only say "Panache," can only be used as Panache Feats.

Amputate [General]

This is the brutal but often necessary task of removing a shattered or severely injured limb either because it is ruined or to prevent the onset of gangrene. Amputation is a tricky business since it does harm to the patient. Anyone can do it, but performing the operation in such a way as to enable the



Alignment in 17th Century France



Alignment in this setting is difficult to define. All the major characters in the works of Dumas, as well as their real-life counterparts, walk a fine line between good and evil. They act in their own best interests constantly, pursue revenge (often with bloody consequences), and seduce the innocent into doing their bidding, even if only for a night of physical pleasure. In much of the adventure fiction set in this period, the heroes, while dashing and brave, also drink constantly, fight amongst themselves, and kill many, many people. D'Artagnan is a good example of the shades of gray in which these characters exist. He approaches and romances Milady's servant, the innocent and quite naïve Kitty, professes his love for her and beds her, all in an attempt to get closer to Milady. When he finally seduces Milady, disguised as her real lover, Kitty is totally forgotten and abandoned by the daring young swashbuckler. Similarly, Cardinal Richelieu, while he is a scheming, murderous tyrant seeking to crush the will out of the people of France, often displays a deep patriotism and love for his country. He is both in awe of and at odds with the Musketeers.

The redemption of most of these heroes and some of the villains is their loyalty and dedication to their duties, families, and friends. They are willing to fight and die for one another, bound by a deep-seated code of honor. A fine example is Porthos in *The Man in the Iron Mask* standing with Aramis to the death, even though he knows his friend has become corrupted into a would-be tyrant with ambitions of becoming another Richelieu. D'Artagnan, set at odds against his old friends at the end of his long career, dies thinking of them, smiling. The only clearly aligned character in the tale is Milady de Winter, who is purely, ecstatically evil. She kills without remorse, steals whatever she wants or needs, and seduces anyone she finds useful as a tool. Even Cardinal Richelieu is appalled by her actions, commending the Musketeers for executing her at the novel's conclusion, and rewarding D'Artagnan with a commission into the ranks of the King's Men.



victim to survive requires some skill. Characters with this Feat have some practice at it, thereby granting them a better chance of success.

Prerequisites: Heal Skill: 8 Ranks

Benefit: The character can attempt an amputation with a relative degree of success. This requires a Heal Skill check at DC 25. For every Level in the Physician Prestige Class the character has, he or she may add a +1 Knowledge Bonus to the roll. If successful, the limb is properly



Alignment in 17th Century France (cont'd)



In terms of the d20 Alignment system, most of the characters are indefinite and hazy. With intrigue, corruption, and outright warfare going on in France on a daily basis, selflessness is not an option, and self-preservation is a must. The players will find their role-playing options in this setting much broader if they are not confined by rigid concepts of good and evil. Certainly all of the Musketeers are Lawful in Alignment due to a strict code of discipline and order within the king's military and adherence to the chain of command, but their personal concepts of good and evil seem to change with the situation. Therefore, Alignment, as well as its applications and limitations, has been omitted from this setting. None of the Character Classes, Feats, Skills, or abilities described in this book is Alignment-dependent. Ignoring Alignment should have no effect on your campaign.

Optionally, you could maintain traditional Alignment without regard to Class, keeping in mind that one's profession and personal ethics are not always one and the same. A Chaotic Evil Cardinal is not likely, but a Lawful Evil one, such as Richelieu, makes perfect sense. On the other hand, although Count de Rochefort is a wily Intendent in the cardinal's service, he isn't a bad guy at all, becoming D'Artagnan's friend after years of conflict and rivalry. Much of Alignment in 17th Century France is based on the perceptions of the people around the character. Milady certainly doesn't think of herself as evil, just as Athos isn't aware he is good. Their actions, and others' views of them, determine which side of the line on which they stand.



removed and the wound cauterized to prevent further infection. If it fails, the patient bleeds to death.

Normal: Characters attempting an amputation without benefit of this Feat suffer a -4 Penalty to the Skill check. Those who do not have the Heal Skill double that penalty to -8. For more information on when amputation is necessary, see "Grievous Bodily Harm."

Caracole [General, Panache]

Cavalry in the 17th Century no longer relies on the devastating charge that made mounted knights so dangerous in the Middle Ages. Modern pikemen can skewer soldiers and horses. Instead, the mounted soldier rides up to within 20 or 30 yards of the pikemen, wheels his horse in a maneuver called a *caracole* ("to circle"), and then blasts the enemy with up to five or six pistols before riding away again. Done properly, this is an extremely effective tactic, since it kills or wounds several enemy soldiers before they can get into range to counterattack. It is also extremely difficult to perform since it involves riding the horse with no hands on the reins (both are engaged in firing pistols), wheeling the horse around, and maintaining control of the beast while firing black powder weapons near its head.

Prerequisites: Mounted Combat Feat, Ride Skill

Benefit: The penalty a character suffers when firing a firearm from horseback is halved: -2 instead of -4 if the mount is taking a double move and -4 instead of -8 if it is running. Additionally, the character may fire weapons in both hands without having to make a Ride check to stay in the saddle, even if the animal moves. Finally, the character receives a +2 Skill Bonus to any Ride checks imposed if the mount tries to throw him or is dropped.

Normal: Without this Feat, all penalties for firing while riding are fully imposed, and the character cannot fire more than one firearm at a time.

Deadeye [Panache]

The character is a deadly shot with a firearm, increasing the odds that a given shot will score a critical hit.

Prerequisites: Base Attack Bonus +5, Firearms Proficiency, Sharpshooter

Benefit: The Critical Threat Range of the character's firearms is doubled, owing to his or her supreme talent. Thus, if a firearm usually threatens on an 18-20 (three numbers), it threatens on 15-20 (six numbers) for a character with Deadeye.

Firearms Proficiency [General, Panache]

The character is knowledgeable in the use of firearms.

Benefit: The character can make normal attack rolls with hand-held firearms. This Feat does not extend to large weapons such as cannon, which require the Gunnery Feat.

Normal: A character that uses a firearm without being proficient suffers a -4 penalty on attack rolls.

Grace [General]

These characters have a certain air about them. They are more graceful, more inspiring, and more refined than usual. A combination of natural style and good breeding cause them to carry themselves a little more elegantly than others.

Benefit: The character gains a +2 Racial Bonus to all Charisma checks.

Gunnery [General, Panache]

The character is trained in the use of cannon and other heavy weaponry.

Prerequisite: Firearms Proficiency

Benefit: The character can make normal attack rolls with cannon and other heavy weapons. Additionally, the character is educated in the proper cleaning, maintenance, and repair of such weaponry.

Normal: A character without the Gunnery Feat suffers a -6 penalty on all attack rolls with such weapons. One without the Firearms Proficiency Feat suffers a -8 penalty. Note that a character can serve on a gunnery crew without this Feat with no penalty. So long as the character is not in charge of the aiming or the firing of the weapon, the penalty for untrained use of this Feat does not apply.

Improvised Weapon Proficiency [General, Panache]

The character is skilled at making the most out of the situation at hand. He or she can find weapons in even the most mundane objects and turn them to his or her advantage.

Benefit: Practically any object that the character can pick up can be turned into a makeshift weapon. Tree limbs, mugs, a sack of coins, a chair, a leg of meat, etc. can all be used effectively by the character in a fight. The wielder of these unusual weapons gains a +1 Proficiency Bonus to hit, and an additional +2 Proficiency Bonus to damage with such "weapons."

Normal: Typically such items are treated as Simple Weapons and incur no Proficiency Penalties if used in a fight. They are not as effective as other weapons, though. Characters without this proficiency don't get the bonus to hit and to deal damage.





Literacy [General]

The 17th Century is not an age of literacy. The wealthy and the lucky learn to read. The rest do not.

Benefit: The character can read and write his or her native language in addition to speaking it. This

Feat can be taken multiple times. Each time, the character must specify a new language. Note that he or she must also take the Speak Language Skill if he or she wishes to speak it too. Likewise, a character can take Speak Language to know a foreign tongue without being able to read it if this Feat is not also taken.

Normal: Without this Feat a character does not know how to read and write, even in his or her native language.

Sharpshooter [Panache]

The character has a natural aptitude for firearms.

Prerequisites: Dexterity 15+, Firearms Proficiency

Benefit: The character's intuitive understanding of guns allows him or her to compensate for the weapon's natural flaws. Characters with this Feat may ignore the penalties for a firearm's Accuracy Rating.

Trick Shot [Panache]

Characters with Trick Shot are skilled at using firearms in unusual ways. They can shoot the rapier out of an opponent's hand, knock down a chandelier, and create ricochet shots.

Prerequisites: Base Attack Bonus +7, Firearms Proficiency, Sharpshooter

Benefit: The character gains a +4 Bonus to attack rolls and Skill checks whenever he or she is attempting a trick shot. The bonus does not apply to normal attack rolls. What constitutes a trick shot is at the discretion of the game master, but it should be using the gun in some unusual way or to pull off an incredible stunt.

New Skills

The following skills are available to characters in addition to those from the standard game. Some skills are not available in ALL FOR ONE AND ONE FOR ALL. Those are listed on Table 3-1.

Brewing (Int)

The ability and knowledge to brew one's own beer, ale and mead, as well as the bottling and curing of wine, is common to much of the simple folk of France. It is also a staple skill among Physicians and Royal Housekeepers, and drinking is a favorite pastime of the rich and poor alike. In game terms, Brewing enables the user to create vast quantities of rich and intoxicating potables. It also provides knowledge of which grains, hops, barleys, berries, and fruits yield the most desirable concoctions. Physicians and their assistants often use the skill to create potables so strong that a patient is rendered drunk and numb in a short period of time, making surgery and restraint that much easier.

To create liquor, the character makes a standard Skill check. The DC is determined by the type of beverage being made and is indicated on Table 3-2. Successful checks create drinkable liquor. Failures cause it to turn out spoiled, bad, or otherwise unpalatable. Brewing is a Cross-Class Skill.

Table 3-2: Brewing Difficulty Classes

Potable	DC
Beer (Common)	10
Beer (Fine or Flavored)	15
Honey Mead	15
Wine (Common)	15
Wine (Fine)	20+

Bribe (Cha)

This skill represents the character's ability to offer money in exchange for the target performing some illegal or unsavory service or just plain "looking the other way." It is most typically applied to officials, but it can be used on others as well.

Bribe differs from Diplomacy in that the latter relies on the niceties of expression to convince someone. A bribe is crass. It flat-out offers someone money to do something they know is wrong, and, in a world where honor and duty still mean a great deal, this is not easily accomplished.

Table 3-1: Restricted Skills

The following skills are not available to characters in this setting:

Concentration
Sery
Use Magic Device

Knowledge (Arcana)
Spellcraft

Table 3-3: Bribe Modifiers

Situation	Modifier
Character is poor and starving	+5
Character hates his or her superior	+3
Bribe is three times the minimum amount	+2
Bribe is twice the minimum amount	+1
Character is a Priest	-2
Character fears his or her superior	-2
Character is a King's Musketeer or Cardinal's Guard	-3
Bribe involves serious crime or heresy	-3
Bribe asks target to betray his or her country	-5
Bribe asks target to betray his or her religious faith	-6

To make a Bribe attempt, the character makes a Skill check at a DC of 15 + the Character Level of the target. "Table 3-3: Bribe Modifiers" offers additional modifiers. If the roll is successful, the target character takes the cash. The amount offered is up to the briber, but he or she must offer at least 10 times the subject's Character Level in cash. If the target is a Priest or King's Musketeer, the amount must be 100 times his or her level. Nobles and Intendents cannot be Bribed. They must be coerced by other means.

Bribe is a Class Skill for Nobles. It is a Cross-class Skill for all others.

Etiquette (INT)

A measure of the difference between a person of culture and one of the common classes is the art of Etiquette. Although there are as many kinds of etiquette as there are societies and social classes in the world, the ability to observe these rules of stance, speech and dress can be priceless to a visitor. In 17th Century French high society, proper etiquette is not just a way of life, it is the key to one's survival as a member of the elite. A *faux pas* (social blunder) can ruin a person's reputation, leading others to shun him or her. Such a fate was considered the most deplorable possible.

With a measure of skill in the art of Etiquette, a player character can walk the corridors of power with the confidence and ease of the king himself. With a successful skill check, a character can attend any

societal function with grace and confidence. Table 3-4 outlines the situations in which an Etiquette check is necessary and the DC's required for success. Some entries on the chart require further explanation.

Social Function: This describes the setting for the Skill check. Upon first entering the situation, the character must make an Etiquette check in order to absorb and comprehend the rules of the establishment. If failed, the character commits a *faux pas* (see below), and must leave immediately.

Success Duration: This column defines the period of time between Skill checks. At the end of the time period, the character makes another Etiquette check

in order to stay in the good graces of his or her host. Once the character has successfully entered and maintained his or her façade of social perfection, he or she isn't required to check again until the Success Duration elapses. Any time an Etiquette Skill check fails, the character commits a *faux pas* (see below).

Faux Pas: A *faux pas* is a grievous social error, ranging from the wrong choice of words or gesture, to an outright insult. Any character that fails an Etiquette roll at any time commits one and must deal with the consequences. If the first Etiquette check made in a new setting fails, the character must leave immediately and may not return until invited again (which may never happen). Rolls that are failed after the initial check result in a loss of Panache Points equal

Table 3-4: Etiquette Checks

Upon entering a social situation for the first time, a character must make an Etiquette Skill check. Consult the table for the Difficulty Class of the check and the duration of a successful roll.

Social Function	DC	Success Duration
Public Streets/Shops	5	1 Day
Private Home	10	5 Hours
Small Private Party	10	4 hours
Gala Dinner Feast	15	3 hours
Royal Ball	20	2 hours

to five times the difference between the Difficulty Class and the actual result. This may result in a negative number of Panache Points. In addition, the character will not be invited back and will be shunned by those present until he or she is able to re-earn all of the Panache Points lost to the *faux pas*.

Etiquette is a Class Skill for Cardinals, Cardinal's Guards, Intendents, King's Musketeers, Nobles, and Priests. It is a Cross-Class Skill for all others.

Gossip (Cha)

Gossip, when used correctly, can be a lethal weapon against one's enemies. It is the power to defame and slander without ever having the rumors and deceit traced back to their source. With one's reputation hanging in the balance, a gossipmonger can manipulate, harass, and destroy a rival with a simple wag of the tongue. In order to start a potentially damaging rumor, a gossiping character need only speak to a target's rival or enemy, and lie or twist the truth to reflect badly upon him or her.

To harm another character socially, the user makes a Gossip Skill check. The DC is 10 + the Character Level + the Charisma Bonus of the target character. If it is successful, the rumor is believed and others spread it. The target of the lie takes Charisma Damage equal to 1d6 + the Charisma Bonus of the Gossiping character. This damage is healed like normal Ability Damage, except that no rest is needed. A character's Charisma score cannot be reduced to 0 in this fashion.

Failed Gossip checks are hazardous. Everyone loves to gossip, but to be caught starting a vicious rumor is bad form. A character that fails a Gossip attempt must immediately make an Etiquette check at DC 15. If it is successful, the character can deflect the criticism of the rumor as told by someone else, saying, "Of course, I didn't believe it. I'm only repeating what I heard." If the Etiquette check is unsuccessful, though, the gossip has committed a *faux pas* and is penalized just as if he or she had failed a regular Etiquette check (see above). It's all well and good to spread rumors. It's perfectly acceptable to start a vicious lie to hurt your enemies. But being caught doing so simply isn't done.

Gossip is a Class Skill for Cardinals, Nobles, and Intendents. It is a Cross-Class Skill for all others.



Seduction (Cha)

Seduction is the ability to persuade another person to do one's bidding by utilizing and exploiting one's physical beauty and charm. The goal of the seducer is usually sexual gratification, but it may also be used to bring a smitten target under one's control. To use this ability the character makes a Seduction Skill check at DC 10 + the target's Character Level + Wisdom Modifier. The art of seduction is not resolved with a single roll, however. It must be attempted several times before the target will finally acquiesce to the character's desires. The number of successful Skill checks necessary is equal to the target character's Intelligence score divided by two. Two consecutive failures, ruins the seduction and forces the character to start over. Three consecutive misses renders the target immune to the character's advances. Seduction is a Class Skill for all Classes in the ALL FOR ONE AND ONE FOR ALL setting.

Equipment

The equipment list for ALL FOR ONE AND ONE FOR ALL differs considerably from the standard game since it is set in 17th Century France. Tables listing new and restricted equipment follow.

Money

Money in France at this time is divided into two basic types: Currency of Account and Currency of Exchange. The former is a kind of theoretical money much like the modern stock market or the value of many game publishing companies. It does not directly correspond to coinage but rather is an estimate of worth. A writ for a large purchase can be made against Currency of Account in the same way that one writes a check today.

Currency of Exchange refers to actual coins. The value of a given coin is expressed in terms of Currency of Account. Thus, while the coins change hands in the actual business transaction, their value is determined by the theoretical numbers of Currency of Account.

In France, there are three basic denominations of money. They are the *denir*, the *sou*, and the *livre*. 12 denir make a sou, and 20 sou make a livre. This 12:20:1 value system is a classic formula used by many countries that is allegedly based on the value of copper to silver to gold, and it is traceable back to the Roman Empire.

These three denominations are Currencies of Account. There are no actual coins based on them. Kings and governments mint coins that are then assigned values based on the Currencies of Account in use. To use a modern example,

Table 3-5:
Updated Equipment List

Firearms

Weapon	Cost
Musket	10
Pistol	20
Brace of Masterwork Pistols*	150

Simple Weapons – Melee

Weapon	Cost
Dirk	5
Cutlass	10
Stiletto	7

Martial Weapons – Melee

Weapon	Cost
Pike†	7
Rapier	12
Saber	10

Artillery

Cannon	Cost
4-pounder	150
6-pounder	200
12-pounder	300
18-pounder	500
24-pounder	750

Cost does not include draft animals, but does include accoutrements (rammer, sponge, carriage etc.)

Ammunition

Item	Cost
Case Cartridge	1
Keg of Black Powder (100 lbs)	10
Cannon Balls:#	
4-6 pound	5
12, 18, 24-pound	10

* – Comes with a powder horn and an ornate case.

† – Damage for this weapon is 1d10, Crit x 3. It is otherwise similar to a Ranseur.

– Come in lots of 12. Note, though, that cannonballs are not manufactured to a standard.

They must be made for the specific weapon.

The price listed indicates the cost to create a lot of 12.

Table 3-5:
Updated Equipment List (cont'd)

Adventuring Gear

Item	Cost
Backpack	1
Basket	10 sou
Blanket	1 livre
Candle	1 denir
Chest	2
Flask	10 sou
Glass Bottle	1
Grappling Hook	2
Iron Pot	2
Lamp	1
Lantern	3
Lock	
Very Simple	5
Average	10
Good	20
Amazing	50
Mug/tankard	10 sou
Oil (1 pr)	1 livre
Paper (10 sheets)	1 livre
Perfume (6 oz)	
Common	5
Fine	15
Pouch	1 livre
Powder Horn	2
Rations (1 Day)	10 sou
Rope (50 feet)	1 livre
Sack	3 sou
Spyglass	500

there is no coin that is a cent. However, a penny is worth one cent, and a dime is worth 10.

The standard coin of the day is the *écu au soleil*, or "écu" for short. It has a value of about three *livres*. There are a great deal of foreign coins in circulation as well, and these are readily accepted by most merchants so long as they see the value in them. While a character may have to haggle over the

value of a particular coin occasionally, there is no need for a modern *bureau de change*. To keep things simple for game purposes, though, all prices are listed in terms of écu on Table 3-5 unless specifically designated otherwise.



Part 4: Style and Substance

This section of the book examines aspects of running an authentic Musketeer campaign. Rules for playing in the period, for adding that swashbuckling feel, and other aspects of Dumas-inspired heroics are included

here. All of the material in this section is designated Open Game Content for license purposes.

Setting

First, you'll want to establish the time period in which your campaign will occur. This book examines the entirety of the 17th Century, so you'll need to decide exactly when your campaign is set.

Table 3-5:

Updated Equipment List (cont'd)

Food, Drink, and Lodging

Item	Cost
Ale	
Gallon	8 sou
Mug	1 sou
Bread (1 day's)	4 sou
Cheese	5 sou
Inn Stay (per night)	
Good	2
Common	1
Poor	2 livre
Meat (1 serving)	1 livre
Wine (1 bottle)	
Common	3 sou
Fine	1 livre

Mounts and Related Gear

Item	Cost
Bit and Bridle	7
Cart	10
Donkey or mule	20
Feed (1 day)	1 livre
Horse	
Draft	35
Riding	45
War	60
Saddle	
Riding	15
War	20
Saddlebags	5

Table 3-6: Restricted Equipment

The following standard fantasy equipment is not allowed in ALL FOR ONE AND ONE FOR ALL campaigns:

Simple Weapons

Punching dirk
Halfspear
Heavy Mace
Morningstar
Sling

Martial Weapons

Flail
Trident
Warhammer
Bows of any type

Exotic Weapons

All

Adventuring Gear

Portable Ram
Silk Rope

Class Tools and Skill Kits

Water Clock

Mounts and Related Gear

Barding
Riding Dogs
Sled

Is it during the Thirty Years War and the reign of Louis XIII? If so, perhaps your characters are struggling against Cardinal Richelieu's policies in the name of the king. Perhaps they are sent off to the Rhineland to fight for France. Maybe they are sent to Spain on a secret espionage mission.

On the other hand, you could set the campaign during the reign of Louis XIV. Maybe they need to sniff out a traitor at court or chase down a group of Protestant rebels plotting to assassinate the king. Or perhaps they don't agree with the Sun King's idea of absolute monarchy and are themselves planning his demise.

Think carefully about what sort of campaign you want to run and then look at the historical details we've included herein to see when best it would fit. If you prefer *The Three Musketeers*, you'll likely be best off setting your story during the time of Louis XIII and Cardinal Richelieu. If *The Man in the Iron Mask* is more to your liking, the Sun King's Reign is probably the right time period.

Panache

Panache is a new ability that debuted in the BLACK FLAGS: PIRACY IN THE CARIBBEAN setting. Its purpose is to add the swashbuckling heroics of period adventure films to the game.

Simply put, Panache is adding unnecessary flair to a task so as to make it look more impressive. A man's reputation is extremely important to his ability to lead others, get the things he needs, impress nobles, and other key aspects of charisma. The greater flair with which a given job can be accomplished, the more impressive is the person who does it.

The ability to build a legend around one's self makes it possible for Musketeers and Cardinal's Guard alike to inspire others to follow them and to strike fear into the hearts of their enemies.

Panache Level

Every character class in the ALL FOR ONE AND ONE FOR ALL setting gains the Panache ability as a Class Feature at 1st Level. Characters increase in Panache Level according to "Table 4-1: Panache Level Progression."

The character's Panache Level affects the benefits he or she gains from adding flair to an action. The higher the Panache Level, the greater the potential benefit. However, as a character rises in level, more is expected of him or her. The same old stunts fail to impress after awhile, and the character must continue to attempt more and more dangerous ones. Hence, the difficulty of pulling off a Panache-enhanced maneuver is increased as well. "Table 4-2: Panache Level Effects" outlines the penalties and bonuses associated with each level of Panache.

**Table 4-1:
Panache Level Progression**

Character Level	Panache Level
1	1
3	2
5	3
7	4
9	5
11	6
13	7
15	8
17	9
19	10

Table 4-2: Panache Level Effects

Panache Level	Penalty	Bonus
1	-1	0
2	-2	+1
3	-3	+1
4	-4	+2
5	-5	+2
6	-6	+3
7	-7	+3
8	-8	+4
9	-9	+4
10	-10	+5

On the table, "Penalty" is the penalty applied to the die roll any time the character attempts to use Panache on an action. Thus, if the character has Panache Level 3 and attempts to use Panache in a duel with an enemy Guardsman, he or she applies a -3 penalty to the die roll any time Panache is attempted.

"Bonus" is the potential benefit the character can gain from the attempt. In the example duel from above, the character would gain +1 to the damage roll each time he or she hit using a Panache-enhanced strike. The bonus is applied wherever it can be, but note that sometimes it's not always possible. For instance, a character might use

Panache to pick the lock to the cardinal's secret chambers. The penalty would apply to the Open Lock Skill Check, but the bonus might not be usable. Once the lock is open, to what does one add the bonus number?

Panache Points

With increased risk of failure and potentially limited returns, why would anyone add Panache to a die roll? Because Panache can be turned into tangible benefits down the road. In addition to Panache Level, characters have a trait called Panache Points. These points are used to create special effects, and they can only be gained through the use of Panache in more mundane situations. 1st Level characters have 5 Panache Points to spend. They gain another 10 each time they gain a new Panache Level. Beyond that, the character has to take risks to garner them.



To gain Panache Points, the character must willfully add flair to an attack roll or Skill check. He or she adds that unnecessary flair to the action to make it look more stylish. This can be dangerous in certain situations, and that makes pulling it off impressive to those watching. The player simply indicates that he or she is "adding panache" to any die roll prior to making the roll. The character must suffer the penalty indicated on Table 4-2 at the highest possible level. For

instance, a 6th Level character would have Panache Level 3 and would thus incur the -3 penalty to the roll. He or she couldn't choose to perform the action at Level 2 and thereby only suffer a -2 penalty to the roll. Once again, that's the trouble with Panache. You have to keep doing bigger and better things. The character does get to apply the maximum bonus allowed so long as it is possible to apply it.

If the roll succeeds, the character is awarded Panache Points. The number of points awarded is based on two factors: the number of witnesses and the relative Challenge Rating of the task or opponent. In general, the tougher the opponent or challenge and the more witnesses, the more points the character is awarded. Panache Points are about building the character's reputation, and, thus, greater rewards are offered for those who perform dangerous feats in especially challenging situations.

However, there is some limit to such posturing. For the most part, no one wants to deal with a fool or a bully.

Characters who take on challenges well beyond their abilities suffer negative consequences beyond simple failure. In general, taking on an opponent or task that is six or seven Challenge Ratings above the character's level is considered foolhardy. Taking on tasks even greater is stupid. Characters who do so actually lose Panache Points even if they don't attempt to add panache to a dice roll. This is a form of negative reputation building. The reason is simple: characters that take foolish risks often end up getting hurt or worse. People who associate with them often end up sharing their misfortune. The fool gets the more sensible person into trouble. Hence, the penalty.

Likewise, no one respects a bully. Those who like to pick on people considerably weaker than they are not only cruel but suggest they can't beat anyone of similar stature. Likewise, if a character only attempts the simplest tasks, people start to wonder if he or she can actually do anything harder. Thus, a character who attempts a deed six or seven Challenge Ratings below his or her level is ignored, and one who attempts one lower loses Panache Points as well.

Tables 4-3, 4-4, and 4-5 detail the rewards for adding Panache to an action based on the relative CR of the task in relation to the number of witnesses. The more witnesses, the greater the reward or penalty.

Having no witnesses creates a slightly different situation. As a general rule, it's a good idea to have people see what you do so that you can build your reputation. Sometimes, though, it's more advantageous to take care of things behind the scenes. When no witnesses are involved, it's more acceptable to take on challenges that are six to 11 levels higher than the character. When no one's watching, the character can cheat or do whatever is necessary to succeed. No one's there to witness how he or she actually pulled it off. Thus, if the character takes on such a challenge and succeeds, he or she is awarded Panache Points. After all, the character can tell the story any way that he or she likes afterwards (including dismissing the difficulty of the task).

Similarly, it's okay to handle things (usually troublesome people) that are considerably beneath the character's level when no one is looking. This allows the character to see to things himself or herself without having to stain the ol' reputation.

The reverse principles are true as well, though. A character that is only six to 11 levels above an opponent is penalized Panache Points for fighting such an adversary with no witnesses. The reason is because the other character has the opportunity to cheat or otherwise even the odds, making it foolhardy to fight him or her without someone looking on. Likewise, a character should never tangle with someone who is more than 11 levels beyond him or her with no witnesses around. The higher-ranking character is not only more formidable, he or she can cheat, making things that much harder on the overmatched character.

Table 4-3: Panache Rewards for 1-5 Witnesses

	<i>Panache Level</i>									
<i>CR</i>	1	2	3	4	5	6	7	8	9	10
>1/2	0	-5	-5	-10	-10	-15	-15	-20	-20	-25
1/2	+5	0	-5	-5	-10	-10	-15	-15	-20	-20
1-2	+5	+5	0	-5	-5	-10	-10	-15	-15	-20
3-4	+10	+5	+5	0	-5	-5	-10	-10	-15	-15
5-6	+15	+10	+5	+5	0	-5	-5	-10	-10	-15
7-8	0	+15	+10	+5	+5	0	-5	-5	-10	-10
9-10	-5	0	+15	+10	+5	+5	0	-5	-5	-10
11-12	-10	-5	0	+15	+10	+5	+5	0	-5	-5
13-14	-15	-10	-5	0	+15	+10	+5	+5	0	-5
15-16	-20	-15	-10	-5	0	+15	+10	+5	+5	0
17-18	-25	-20	-15	-10	-5	0	+15	+10	+5	+5
19-20	-30	-25	-20	-15	-10	-5	0	+15	+10	+5

Table 4-4: Panache Rewards for 6-10 Witnesses

	<i>Panache Level</i>									
<i>CR</i>	1	2	3	4	5	6	7	8	9	10
>1/2	0	-5	-10	-15	-15	-20	-20	-25	-25	-30
1/2	+5	0	-5	-10	-15	-15	-20	-20	-25	-25
1-2	+10	+5	0	-5	-10	-15	-15	-20	-20	-25
3-4	+15	+10	+5	0	-5	-10	-15	-15	-20	-20
5-6	+20	+15	+10	+5	0	-5	-10	-15	-15	-20
7-8	0	+20	+15	+10	+5	0	-5	-10	-15	-15
9-10	-10	0	+20	+15	+10	+5	0	-5	-10	-15
11-12	-15	-10	0	+20	+15	+10	+5	0	-5	-10
13-14	-20	-15	-10	0	+20	+15	+10	+5	0	-5
15-16	-25	-20	-15	-10	0	+20	+15	+10	+5	0
17-18	-30	-25	-20	-15	-10	0	+20	+15	+10	+5
19-20	-35	-30	-25	-20	-15	-10	0	+20	+15	+10

Table 4-5: Panache Rewards for 11+ Witnesses

Panache Level

CR	1	2	3	4	5	6	7	8	9	10
>1/2	0	-10	-15	-20	-20	-25	-25	-30	-30	-35
1/2	+10	0	-10	-15	-20	-20	-25	-25	-30	-30
1-2	+15	+10	0	-10	-15	-20	-20	-25	-25	-30
3-4	+20	+15	+10	0	-10	-15	-20	-20	-25	-25
5-6	+25	+20	+15	+10	0	-10	-15	-20	-20	-25
7-8	0	+25	+20	+15	+10	0	-10	-15	-20	-20
9-10	-15	0	+25	+20	+15	+10	0	-10	-15	-20
11-12	-20	-15	0	+25	+20	+15	+10	0	-10	-15
13-14	-25	-20	-15	0	+25	+20	+15	+10	0	-10
15-16	-30	-25	-20	-15	0	+25	+20	+15	+10	0
17-18	-35	-30	-25	-20	-15	0	+25	+20	+15	+10
19-20	-40	-35	-30	-25	-20	-15	0	+25	+20	+15

Table 4-6: Panache Rewards for 0 Witnesses

Panache Level

CR	1	2	3	4	5	6	7	8	9	10
>1/2	0	-5	-10	-15	0	+5	+5	+10	+10	+15
1/2	-20	0	-5	-10	-15	0	+5	+5	+10	+10
1-2	-15	-20	0	-5	-10	-15	0	+5	+5	+10
3-4	-10	-15	-20	0	-5	-10	-15	0	+5	+5
5-6	-5	-10	-15	-20	0	-5	-10	-15	0	+5
7-8	+5	-5	-10	-15	-20	0	-5	-10	-15	0
9-10	+10	+5	-5	-10	-15	-20	0	-5	-10	-15
11-12	+15	+10	+5	-5	-10	-15	-20	0	-5	-10
13-14	0	+15	+10	+5	-5	-10	-15	-20	0	-5
15-16	-5	0	+15	+10	+5	-5	-10	-15	-20	0
17-18	-10	-5	0	+15	+10	+5	-5	-10	-15	-20
19-20	-15	-10	-5	0	+15	+10	+5	-5	-10	-15

Finally, characters are penalized for fighting others or taking on challenges with no witnesses if they would normally receive a bonus for doing so in front of others. A character who misses an opportunity to win Panache Points and therefore build his or her reputation is perhaps the biggest fool of all. "Table 4-6: Panache Rewards for 0 Witnesses" outlines the number of Panache Points awarded or penalized when no one is around.

Spending Panache Points

Panache Points are used to create special effects in the game. They may be spent for the following purposes:

- Gain a Panache Bonus to a Charisma check
- Gain a Panache Bonus on a Reflex Save
- Add a Morale Bonus to an ally's attack roll or Skill check
- Temporarily gain any Panache Feat

Panache Bonus to Charisma Check: Because a character's reputation is tied up in Panache, it can be used to affect his or her Charisma Modifier. Any die roll that involves using the character's Charisma Modifier can be affected, including Etiquette checks. For every three Panache Points spent, the character can add +1 to the die roll. The maximum Panache Bonus that can be applied is +5.

Panache Bonus to Reflex Save: Much of what a character does when adding flair to an action is Dexterity-related. Consequently, he or she has some natural aptitude when trying to avoid trouble. When a character must make a Reflex Saving Throw, he or she may spend Panache Points to enhance the roll. For every three Panache Points spent, the character may add +1 to the die roll. The maximum Panache Bonus that may be applied is +3.

Morale Bonus for Allies: Characters with a great deal of Panache inspire others around them. Consequently, being near to someone of this stature allows lesser characters to benefit. At a cost of five Panache Points, the character may grant a +2 Morale Bonus to one other character. The target must be within 15 feet of the bestowing character and must be at least one level lower to benefit. For each additional three Panache Points spent, the bestowing character can affect one additional person. Additional targets must also be within 15 feet and be of at least one level lower. The bonus affects all die rolls and lasts for five rounds plus one round per Panache Level of the bestowing character.

Gain a Temporary Panache Feat: One of the things that makes legends is to unexpectedly do what seems to be impossible. Panache Points enable characters to pull off things they shouldn't be able to do. By spending Panache Points, the character can buy for one round any Panache Feat he or she doesn't already have (see "Panache Feats" below). The character can use the Feat for that round (and that round only) regardless of whether or not he or she has the proper prerequisites. The number of Panache Points that must be spent varies by Feat. See Table 4-7 for more details.

Table 4-7: Panache Feats

A list of all Feats that are designated as Panache Feats follows. Those that are described in Part 3: Outfitting the Character are marked in bold. "Points" indicates the number of Panache Points a character must spend to purchase the Feat for one round.

<i>Feat</i>	<i>Points</i>
Alertness	3
Ambidexterity	9
Blind Fight	9
Caracole	9
Combat Reflexes	6
Deadeye	9
Dodge	3
Exotic Weapons Proficiency	3
Expertise	3
Far Shot	6
Firearms Proficiency	3
Gunnery	6
Improved Critical*	6
Improved Disarm	6
Improved Initiative	6
Improved Trip	6
Improvised Weapon Proficiency	3
Mobility	6
Point Blank Shot	3
Precise Shot	9
Quick Draw	3
Rapid Shot	6
Sharpshooter	6
Shot on the Run	9
Spring Attack	6
Trick Shot	9
Two-Weapon Fighting	9
Weapon Finesse	6
Whirlwind Attack	9

* - Only usable on melee weapons and thrown weapons

A character cannot spend more Panache Points than he or she currently has available. If the character has 0 points or less, he or she will have to acquire some more first.

It is possible for a character to have a negative number of Panache Points. If he or she loses points for committing a foolhardy action (see Tables 4-3, 4-4, 4-5, and 4-6) and the number of points lost is greater than the amount the character actually has at the moment, he or she is stuck with negative Panache Points. The character will have to earn some more to dig out of the hole. This is a factor of the character having done serious harm to his or her reputation. He or she has done something so stupid or heinous, that the character cannot benefit from Panache. The character must restore his or her name first.

Panache Points also decay naturally. At the beginning of each game session, the character loses three Panache Points. Additionally, the character loses one point per day within the game. Once again, Panache and reputation are built on the "what-have-you-done-lately" premise. A character must work constantly to maintain his or her stature as a legend. Let it go too long, and suddenly no one remembers.

Panache Feats

Feats allow characters to do extraordinary things, and this leads to their impressing others. Some Feats facilitate this better than others. Such Feats are designated as Panache Feats. These new Feats appear in Part 3 on page XX. In addition to these, a number of existing General Feats have also been designated as Panache Feats. Those that have appear on "Table 4-7: Panache Feats."

A Panache Feat is one that may be purchased for temporary use with Panache Points. As mentioned above, a character does not need the prerequisites for a Panache Feat to purchase it for a single round's use. A character must have all the prerequisites if he or she wants to add it permanently.

One note on the chart: the Improved Critical Feat may only be applied to melee weapons and thrown weapons in this setting. Firearms use the Deadeye Feat.

Grievous Bodily Harm

One of the problems with combat in the 17th Century is that medical science has not caught up with the destructive power of firearms, cannon, and the devastating collateral damage that they cause. Those unfortunates who are hit by small arms fire or who are in the vicinity of a cannonball when it strikes its target usually don't survive. Those that do generally bear horrible scars from the incident or lose limbs to the terrible fury of battle in the age of black powder.

To simulate the more lethal nature of 17th Century combat, ALL FOR ONE AND ONE FOR ALL includes

Grievous Bodily Harm. This is the serious injury caused by metal projectiles and other nasty objects ripping into a person. Whenever a character takes damage equal to one quarter of his or her full total of Hit Points (one quarter of the character's actual Hit Points, not the current total) or whenever the character suffers a Critical Hit from a firearm, he or she may have sustained Grievous Bodily Harm.

The character must make a Reflex Save at DC 20. If it is successful, the injury is nasty but not necessarily grievous. The character must make a Fortitude Save at DC 15 one day later to avoid the onset of gangrene in the wound but otherwise need not worry further.

If the Reflex Save fails, however, the character has sustained a devastating wound that threatens his or her life. Roll 1d8 and consult "Table 4-8: Grievous Wound Location" to determine where the damage occurred. The affected body part is either completely ruined or has serious wounds such as deep gashes, a compound fracture, third degree burns, etc.

A character that sustains Grievous Bodily Harm must succeed at a Will Save at DC 20 to continue acting. Otherwise, he or she simply falls down screaming or passes out from the pain. Moreover, the harmed limb must be amputated to save the character's life. If it is not, gangrene sets in within 24 hours. 17th Century medicine has no answer for this deadly infection, meaning that if the character doesn't bleed to death from the wound, the gangrene will get him or her.

Amputation isn't a great option, though. Failed amputation attempts can kill the character outright. The rules for amputating a limb can be found in the description for the Amputate Feat in Part 3. The character sustains an additional 1d8 points of damage from the surgery and takes Permanent

Table 4-8: Grievous Wound Location

Roll 1d8 to determine where the wound occurred.

<i>Die Roll</i>	<i>Location</i>
1	Right Hand
2	Right Arm
3	Left Hand
4	Left Arm
5	Right Foot
6	Right Leg
7	Left Foot
8	Left Leg

Dexterity Damage as well. Amputees lose one point of Dexterity if a hand or foot is lost. If the limb is a leg or arm, the Dexterity Damage is two points.

Gangrene

Gangrene is a serious infection that results from bacteria growing in severe wounds, which causes the flesh to die and rot. Because 17th Century science doesn't yet grasp the concept of disinfection and antibiotics are more than 300 years away, gangrene is almost always fatal. Once it sets in, amputation of the affected limb before the disease spreads to the rest of the body is the only way known to save the afflicted person.

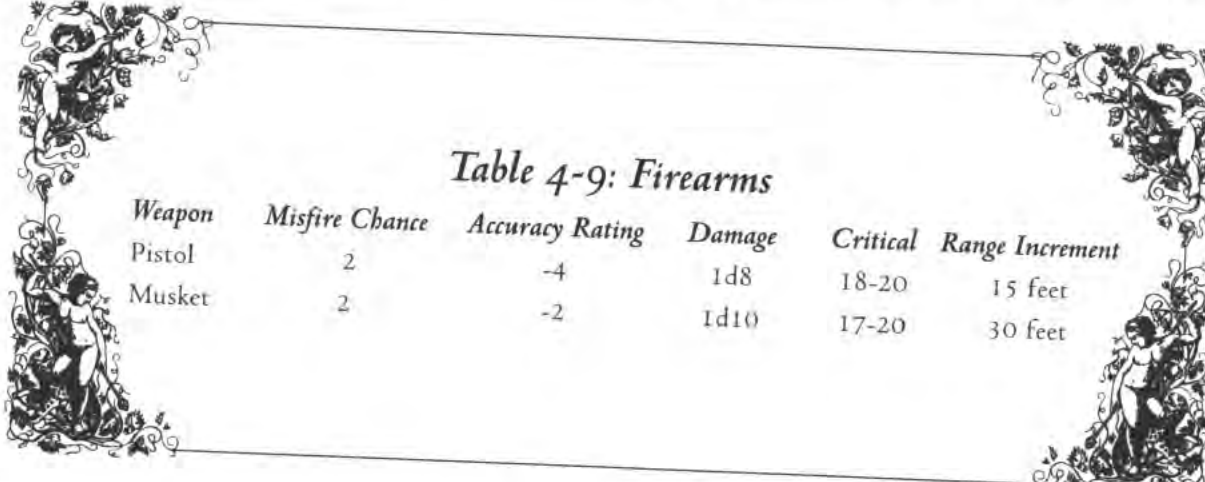
Characters get gangrene from Grievous Bodily Harm and wounds that might have caused such damage. A character that survives sustaining Grievous Bodily Harm will contract gangrene within 24 hours of receiving the wound if the affected body part is not amputated. Characters who take enough damage in a single blow to sustain Grievous Bodily Harm but who make the Reflex Save to avoid it must still make a Fortitude Save at DC 15 the day after taking the damage. If they fail, they contract gangrene too.

Firearms

Firearms of the period consist of the matchlock pistol and musket. These weapons consist of a slow-burning wick ("the match"), which is held above the barrel by a coiled action called a serpentine. Pulling the trigger causes the serpentine to turn, touching the burning match to a pan of powder. This explosion propels the shot out of the barrel at the target. However, because the match must remain burning until the shot is fired, pistols and muskets are useless in wet weather. In the next century, the superior flintlock will alleviate this problem. For now, guns require dry weather.

Using any firearm requires the Firearms Proficiency Feat. A character can fire a gun without the Feat, but he or she incurs the usual -4 penalty.

Despite their superiority over crossbows, 17th Century guns are clumsy weapons. They take a great deal of time to load, they often misfire, and they aren't very accurate. They are best fired in close quarters at the beginning of a fight and then discarded in favor of a sword. However, pistols are expensive items. An unremarkable one costs roughly two months salary for a normal worker. Throwing it away is always avoided since, in the heat of battle, it might be



Weapon	Misfire Chance	Accuracy Rating	Damage	Critical	Range Increment
Pistol	2	-4	1d8	18-20	15 feet
Musket	2	-2	1d10	17-20	30 feet

Characters

infected suffer from swollen skin and blistering that inflicts 1d4 points of Temporary Dexterity Damage for two days. As the skin becomes more infected, it also begins to smell foul. These are telltale signs of the disease, and any character can make an Intelligence check at DC 15 to understand what is happening. Physicians recognize gangrene automatically.

On the third day, the skin rot begins to kill the character. He or she takes 1d6 points of Permanent Constitution Damage every day until the disease is fatal or until the affected limb is amputated. Characters who had only been afflicted in the hand or foot now see the disease automatically spread to their arm or leg. When the victim is reduced to a Constitution score of 6 or less, the disease has spread to the torso and is irreversible. Prior to the disease becoming fatal, amputating the affected limb can save the patient.

lost. Many pistoleers have been killed because they hesitate to discard a fired weapon, and hesitation on the field of battle is often fatal.

Firearms have certain characteristics that make them unique from other weapons. Each of these is described below.

Misfire Chance

Every firearm has a chance to misfire. This is a d10 roll that accompanies the usual attack roll. When the character pulls the trigger, before making the actual attack roll, he or she rolls 1d10 to see if the weapon misfires. If the result of this check is equal to or less than the gun's Misfire Chance (see "Table 4-9: Firearms"), the weapon discharges, but is ineffective. No attack roll is made. A misfired weapon must be cleared and cleaned before it can be used again.

Accuracy Rating

Not all weapons are created equal. Muskets are more accurate than pistols owing to their longer barrels. The Accuracy Rating of a gun is a modifier applied to the attack roll. Note that this Accuracy Rating is always a negative modifier since the guns of the time were unreliable.

Critical

Firearms are much more lethal weapons than their Renaissance and Medieval counterparts. This is reflected not just in the gun's damage rating but also in its Critical Threat Range. In the days before disinfectant, a gunshot wound is devastating and likely to kill even if the shot hits no vital organs (albeit in the long term). Hence, firearms are much more likely to inflict a critical hit on their targets.

Additionally, any time an attack with a gun does result in a Critical Hit, the target must make a Reflex Save at DC 20 to avoid having Grievous Bodily Harm inflicted upon him or her. Even if the Reflex Save is successful, the wounded character must make a Fortitude Save the following day at DC 15 to avoid the onset of gangrene.

Reloading

Reloading a black powder gun is a lengthy process. A new charge of powder must be inserted along with a wad of cotton or paper and a new musket ball. Then it all must be tamped down and packed in tightly. Improper loading is one of the principle reasons that weapons misfire.

A pistol can be reloaded in three rounds if the wielder is doing nothing else. These are Full Round Actions. Muskets require seven rounds to reload. Once again, the character can do nothing but work on reloading the gun.

Masterwork Weapons

Pistols are available as Masterwork Weapons. All such Masterwork Pistols are sold in braces. They typically come in a hand-carved box for storage as well. As usual, Masterwork quality adds +1 to the attack roll. Muskets are not available as Masterwork Weapons.

Cannon

Cannon are the principle heavy weapons of the age. They can be fired to devastating effect, particularly when many are coordinated to go off at once. They are tricky to fire accurately, though, and using them requires some special considerations. These rules debuted in *BLACK FLAGS: PIRACY IN THE CARIBBEAN* and are included here for convenience, though characters are much less likely to handle cannon here.

Size

For purposes of the game, cannon come in five basic sizes: 4-pounder, 6-pounder, 12-pounder, 18-pounder, and 24-pounder. The main consideration in the size of a cannon is that of the cannonball it can fire. Cannon shot is classified by weight. Thus, a 12-pounder can fire a 12-pound cast iron ball. It can't fire a 24-pound ball because the muzzle is too narrow. Likewise, it can't fire 6-pound shot because, despite the fact that the smaller ball would fit, the excess room

would allow the explosion to escape around it, severely reducing the range and muzzle velocity. Ammunition is not uniform, however: one cannon's 12-pound shot may plug a different 12-pounder, causing a breech burst.



Damage

Damage from cannon is dependent upon several factors: the target, the size of the shot, and where it lands. The sheer size of a cannonball has some impact on how much damage it can inflict since, the larger its circumference, the larger the hole it can pound in an enemy ship or fortification. Against enemy personnel the advantage of a large cannon is less.

Cannon damage has two basic types: Collateral Damage and Structural Damage. These damage factors are presented on "Table 4-10: Cannon" in two columns, "Collateral" and "Structural." The number in the Collateral column is the amount of Hit Points of damage inflicted on all individuals within a 10-foot radius of where the shot lands. This damage is created by flying debris, splinters, and earth kicked up by the impact, but mostly from the shot bouncing off the ground. A Critical Hit doubles this damage. Halve this damage during heavy rain or in wet terrain (cannonballs don't bounce off mud).

The number listed in the Structural column represents a percentage of the integrity of the object being blasted by the cannon. Thus, a hit from a 6-pound cannon reduces the structural integrity of a targeted fortress by 4%.

Firing Cannon

Aiming a cannon and firing it accurately is a difficult science, particularly when one is trying to do it under the heavy fire of enemy troops. Hence, cannon fire is handled a little differently than a standard attack roll.

First, the firing character must have the Gunnery Feat to have any hope of firing accurately. Without it, the character suffers a -6 penalty on the attack roll in addition to any other penalties already applied. If the character also is without the Firearms Proficiency Feat, this penalty increases to -8. Also, because shooting cannon requires the gunner to properly estimate a ballistic curve, the character applies his or her Wisdom Bonus to the Base Attack Bonus instead of Strength or Dexterity.

Next, the shooter must declare a target. The character decides whether to fire the cannon at the enemy's troops or at a standing target. Both have advantages and disadvantages. In short, it's easier to hit a structure but harder to damage it.

If the character elects to fire at troops, he makes his attack roll normally. A miss indicates the cannonball falls short of the target. A hit means that it lands within the enemy formation and inflicts Collateral Damage.

If the gunner instead aims at a structure, he or she makes a normal attack roll. If the shot misses, it lands off-target and causes no harm. A hit does not guarantee damage to a structure, though. When firing at an object, the shooter must score a Critical Hit to inflict Structural Damage. In such a case, the shot smashes into the target, damaging its structural integrity, which reduces it by the percentage indicated for the size shot on Table 4-10. An object that is reduced to 50% of its structural capacity has been breached and can be accessed by invading troops. One that is reduced to 25% or less of its structural capacity is in danger of collapse. Roll d%.

If the result is equal to or less than the current structural capacity of the building, it continues to stand. If it is higher, it falls over. All individuals within 50 feet of a structure that collapses sustain 10d10 points of Collateral Damage. A Reflex Save halves it. Each time a target with 25% or less structural capacity is damaged, it must roll to see if it collapses. Structures reduced to 0% are pounded into dust by the enemies' guns.

If a Critical Hit is not scored against the structure, the cannonball bounces off the side harmlessly.

However, Collateral Damage is still inflicted on any people within 10 feet of the shot's strike. Stone chips, splinters, and dust are still capable of killing even if the structure remains sound. As usual, Critical Hits double Collateral Damage.

Rate of Fire

While they are effective and destructive weapons, cannon are difficult to load and fire. This is partially due to the preparation that must be done, and partly the result of having to lug huge cannonballs into position. 4- and 6-pounder guns can be fired once every 10 rounds. 12-, 18- and 24-pounders fire every 12 rounds.

Fog of War

One of the side effects of cannon fire is the thick, choking clouds of black smoke they put out. For every time a cannon fires after its second shot, the gun suffers a -2 Circumstance Penalty to the attack roll on subsequent attacks. These penalties stack and are caused by the smoke obscuring the vision of the firing crew.

Breach Burst

The most terrifying prospect of being hurt by one's own weapon is a deadly breach burst. This is often the result of a swollen cannonball being unable to exit the muzzle.

Any time the firing character rolls a natural "1" on the attack roll (1 or 2 if using cannonballs from a different cannon of the same size), there is a breach burst of the cannon. The weapon explodes, inflicting damage on the gun crew as though a Critical Hit had been scored by a cannon of the crew's type. This is generally enough to kill the entire crew, but if any of them survive and the damage done is one quarter of their Hit Points or more, those characters must make Reflex Saves to avoid Grievous Bodily Harm as usual.

Table 4-10: Cannon

Size	Collateral	Structural	Range Increment	Critical
4-Pounder	3d4	2	240 feet	18-20
6-Pounder	3d6	4	240 feet	18-20
12-Pounder	3d6	5	240 feet	18-20
18-Pounder	3d8	7	240 feet	17-20
24-Pounder	3d8	8	240 feet	17-20

Disease

Disease is one of the deadliest killers of the 17th Century, particularly among the poor. In the city, close proximity causes illness to spread rapidly, and the medical science of the day has little power against some of the more lethal pathogens.

Exposure to any of the illnesses described below can lead a character to become infected, manifesting the listed symptoms and taking the prescribed damage. When exposure occurs, affected characters must make a Fortitude Save. The DC for this Saving Throw is listed with each individual sickness. Failure indicates the character has contracted the disease and suffers from its effects.

Scarlet Fever

Scarlet Fever first manifests as a sunburn-like rash, speckled with tiny bumps called papules. It first appears on the face and neck, and works its way down the infected subject's body, itching terribly. The tongue turns whitish or yellow, and peels, and the throat swells and reddens, similar to Strep Throat, and is accompanied by vomiting and chills. The most dangerous and devastating symptom however, is a burning fever that manifests at no less than 101 degrees Fahrenheit and moves up the scale until the brain begins to cook. Scarlet Fever is highly contagious and often fatal.

Characters exposed to Scarlet Fever must make a Fortitude Save at DC 20 to avoid contracting it. Once infected, a character loses one point of Constitution per day, and suffers 1d6 Hit Points of damage until either death or a visit to a Physician. If the Physician uses his Treat Sickness ability, the character may attempt another Fortitude Save at DC 18 to recover. Failure means the character is doomed (unless a better Physician can save him or her). If the Physician has the Remove Disease ability, the afflicted character can be saved automatically.

Recovery takes 1d4 weeks of bed rest, during which time the character is Incapacitated. Upon recovery, he or she regains all Hit Points but suffers 1d3 points of Permanent Constitution Damage.

Small Pox

Small Pox, perhaps the most feared and horrible disease of the age, enters the body via the respiratory system and attacks the blood, spreading quickly to the skin as the body attempts to eliminate it. This is the manifestation of the classic Small Pox rash, a frightening blanket of deeply rooted blisters (known as "pocks" or "pox") covering much of the head and limbs. These pox itch and burn terribly and are accompanied by fever, backache, headache, vomiting, and, sometimes, delirium. The victim is often bedridden as the virus overtakes his or her body. As the pox burst, they harden into scar tissue as the infected skin peels and sloughs off. Toxemia, the attack of the virus on the blood, is often fatal before the rash even fully manifests on the skin. Those who do survive this portion of the illness may die from the secondary damage to the skin and other connective tissues. Small Pox is passed via face-to-face contact in a closed area.

A character infected with this loathsome disease will find himself or herself not only suffering terribly from its effects but rendered a pariah as well since those aware of the sickness will not come within infection range. Avoiding

contraction requires a Fortitude Save of DC 15. For the first twelve days, the infected character sustains 1d10 points of damage per day as the fever and blisters spread. A Physician can slow this damage to a 1d6 points per day with the successful application of the Treat Sickness or Remove Disease ability. After the 12th day, the damage increases to 1d12 points per day. A Physician can reduce this to 1d8 with a successful treatment. However, the character begins to lose Constitution at a rate of 1 point per day. If he or she survives until the 18th day, the damage ceases and the character begins to heal normally. Unfortunately, he or she takes 1d3 points of permanent Charisma Damage from Small Pox scars.

Pneumonia

Pneumonia, an infection of the lungs, is one of the leading causes of death in the 17th Century. Fluid fills the air sacs of an afflicted patient's lungs. Symptoms include chills, body aches, chattering teeth, chest pain, a loud, ripping cough that produces a great deal of sputum and a fever that can reach as high as 105 degrees Fahrenheit. The congestion the disease causes cuts off flow of oxygen to the blood and can cause the victim's lips to appear bluish and produce delirium.

The DC to resist pneumonia is 12. An infected character takes 1d3 points of Constitution Damage per day. The disease is treatable in the usual fashions by a Physician. The character is considered Fatigued while sick. A character can continue to act normally, work, adventure, etc., but doing so while afflicted doubles the damage the character takes.

Tuberculosis

Also known as Consumption, TB is a disease that has plagued humanity for more than 5000 years. It was identified as a disease of the "tubercles" by Doctor Franciscus de la Boe of Holland in the early 1700's, and mistakenly believed it to be a disease suffered by people with "shrill voices, long necks, and protruding shoulder blades." Tuberculosis is passed via infected droplets of saliva or sputum expelled into the air by coughing and can take as long as two years to manifest fully. The bacterium then erodes the lining of the lungs, destroying the tissue and eventually resulting in death. Victims that do survive suffer horrendous damage to their lungs, causing them to lose the capacity for normal and easy breathing.

Resisting tuberculosis requires a Fortitude Save at DC 12. Failure causes the character to develop a chronic cough. A second Fortitude Save at DC 15 is required six months later if the first Saving Throw was failed. Missing this one causes the character to contract the disease full bore. He or she immediately loses 1d3 points of Constitution permanently. Every week, the character must Save again at DC 15. Failure causes the permanent loss of another point of Constitution. There is no known cure for TB. Once the character reaches 0 Constitution, the disease kills him or her.

Influenza

Influenza, also known as the flu, is an infection of the respiratory tract that manifests in a manner similar to that of the common cold. It attacks people of all ages, with the most serious cases often found in the very young and very old. Common symptoms include fever, cough, sore throat, congestion, running nose, head and body aches, and exhaustion. Less common side effects include vomiting and nausea.

A character exposed to the flu virus makes a Fortitude Save at DC 12 to resist it. Infected characters sustain 1d6 points of damage per day. Every two days, the victim may attempt another Saving Throw to recover. The DC is the same. Three consecutive failures force the character to make another Fortitude Save at DC 15. Those that fail contract pneumonia.

A character is considered Fatigued while under the effects of the flu. Physicians can treat the disease easily through use of their abilities. Like pneumonia, a character can continue to work, travel, and adventure while afflicted, but doing so doubles the daily damage taken.



Part 5: Adventuring in 17th Century France

This section deals with adventures in the ALL FOR ONE AND ONE FOR ALL setting. Louis XIV's palace in Versailles is detailed for use in your campaigns, and adventure seeds to get you started are included as well.

The Chateau of the Sun King

The Chateau de Versailles is one of the largest castles in the world. It has more than 2000 windows, 700 rooms, 1250 fireplaces, 67 staircases, and over 1800 acres on its grounds. It is one of the great legacies of Louis XIV's kingship – a remarkable achievement given its humble beginnings. It was first built in 1623 as a hunting lodge by Louis XIII. Situated in a prime hunting location, the king grew to like it considerably and hired Philibert le Roy to enlarge it.

Prior to King Louis XIV's reign, the royal seat of power had always resided in Paris. Following the death of Louis XIII, a group of nobles and angry commoners began a five-year campaign to dispose of Louis XIV, then only a child. This revolution, known as the Fronde, forever scarred the boy-king and, upon his ascension to the throne in 1661, he commissioned "royal architect" Louis LeVau to fashion a grand and expansive new home for the royal family out of the former hunting lodge in the much quieter and reserved province of Versailles.

Louis relocated to the chateau in 1662. He declared it a castle for the people, and emphasized that his home would be open to everyone. Thus, the gates stayed open all day long, and guards only looked for guns and other weapons that could hurt the king.

In 1668 Louis deemed the house too small and set the architect to enlarging the estate again. Memorialist Duc de Saint-Simon criticized the extensions, claiming that the new portions didn't match the old: "The beautiful and the ugly, the vast and the restricted, were stitched together." Upon LeVau's death in 1670, architect Francois d'Orbay was brought in to complete the work. During most of Louis's reign the castle was a work in transition. From 1678 to 1684, the terrace was transformed into the Hall of Mirrors. The Royal Chapel was not completed until 1710.

Presented below are highlights from some of the chateau's many features. The most famous rooms and some of the most important are described in detail.

The Grand Lodgings

The actual chateau at Versailles is known as the Grand Lodgings. It is an expansive and ornate structure standing among a series of lesser ones and rambling green fields, which are primarily reserved for hunting – the king's favorite pastime – or for leisurely strolls or carriage rides with his paramours and hangers-on. The Grand Lodgings stands three stories tall and is made of marble and granite.

First Floor

Each door on the first floor of the Grand Lodgings is manned by a pair of the King's Guard. While this is a "palace of the people," Louis XIV is not without certain security precautions. These men come from the seven companies of the Garde du Corps, on a rotating basis. The soldiers placed closest to the king are always Musketeers.

The Grand Apartment

Upon entering the antechamber, important visitors are ushered in here by the chateau staff. Inside, the walls and ceiling are painted in ornate and masterful visions of the Greek gods: Hermes, Apollo, Diana, Ares, and Zeus. Prior to the official relocation to Versailles, this room was known as the Abundance Salon and existed only to remind those present that their king was an Absolute Monarch, an extension of God Himself. The rest of the room consists of lovely, handcrafted furnishings created by the best Parisian artisans. Although intended as the king's personal lodgings, it was only a short matter of time before it was transformed into a war and stateroom. Those attempting to enter for an audience with the king in improper dress may rent a hat, cane, and cloak at the door, but monks are never allowed entrance per orders from Louis himself.

The Hall of Mirrors

Added to the chateau at the king's behest in 1678, the Hall of Mirrors symbolizes the glory of his reign and is designed to increase the glory of the royal family as a whole. The 40-foot-high ceiling is painted with numerous depictions of the king in various personae: victorious conqueror of foreign

lands, emperor, and master ambassador. The hall itself is over 240 feet long and 35 feet wide. At one end sits the Salon of Peace, with the Salon of War juxtaposed against it on the opposite end. The walls feature 17 windows overlooking the fields and gardens, with 17 matching mirrors hanging on the opposite side. Louis's most prized statuary and carvings reside here, along with silver lamps, gold tree pots complete with orange trees growing in them, and solid silver tables. Louis later melted these treasures down to help pay off war debts incurred over his long years as king.

The Queen's Apartment

Later the home of Marie Antoinette, the Queen's Apartment is reserved as the personal quarters of Her Majesty unlike that of the Grand Apartment, which became a functional boardroom for the king to discuss matters of state with his advisors. King Louis XIV's queen, Maria Theresa of Spain, will live here until her death in 1683. The walls are fashioned from marble, as is much of the chateau, with more masterful artwork, sculpture, paintings, and tapestries adorning every bare space. Only the queen's hulking four-poster bed is any indication of the domestic intentions of the architect. Hidden along one wall is a secret stairwell and passage to the king's personal quarters.

The Chapel Royal

The spiritual center for the royalty, the Chapel Royal is as ornate as any cathedral found in Rome, with high, spiraling, vaulted ceilings, balconies, and balustrades covered in hand-painted masterworks and collages. At the ceiling, sharing space with the king's beloved paintings, are a series of gothic gargoyles, based on medieval designs, and rows of stained glass windows. With its colored-tile base on the first floor, the ceiling rises up three stories. The tribune is at the same height as the Royal Apartments and is supported by pillars carved with bas-reliefs depicting scenes from the Old and New Testaments. Over 300 rows of pews supply seating for the royal family and their guests. The dais and altar are situated along the western wall. The massive organ sits behind this, surrounded by benches for the world-renowned chamber choir. The king attends mass from a box seat on a balcony overlooking the congregation except on special occasions such as Sun King's Day and King's Day, when he will join them on the floor.

The Opera House

On the opposite end of the ground floor is le Opera, the king's personal opera house, as well as his tribute to the medium. Constructed completely of wood, it has ideal acoustics. It seats over 700, with two continuous rings of balcony box seats overlooking the floor and stage. Strategically placed mirrors complete the illusion, making the box seats appear to go on into infinity. The stage curtains and seats are upholstered in blue Italian silk, offsetting the carved and gleaming marble floors.

Second Floor

The second floor is given over largely to living quarters, though there is space dedicated to government such as the Cabinet.

The King's Suites

Upon his wife's death in 1683, Louis moved into these new quarters, abandoning his Grand Apartment in favor of less ornate surroundings. Tired of pomp and circumstance surrounding his every move, the king demanded that this room represent "youthfulness strewn everywhere" in the hopes of raising his spirits. Instead of relying on elaborate and expensive artwork to give an air of the refined, Louis ordered the room to be furnished and walled in carved white wood paneling and gold filigree, relinquishing his obsession with the arts. This room opens onto the Private Apartments (see below).

The King's Guard

The suites of the dozen men chosen by King Louis XIV as his personal coterie of protectors are built in the same fine fashion as the rest of the Grand Lodgings but are much sparser with regard to personal refinements and effects. Artwork is rare in these apartments, yet they still radiate wealth and affluence. Each is supplied with a heavy feather bed, chest of drawers, and other assorted furnishings.

These men are not Musketeers or from the Garde du Corps, but young aristocrats of one of the ceremonial units: the Hundred Swiss (who are no longer Swiss), the Scots Guards (who are no longer Scottish), the *Gardes de la Porte* or the *Gardes de la Manche*. They are present to honor their families (symbolizing that the entire noble family guards the king) and, something no one utters openly in polite society, to serve as hostages. If encountered during an adventure, use stats for a low-level Aristocrat, armed with rapier only.

The Great Hall

This large hall is reserved for private feasts. The centerpiece is a massive oaken table, hand-carved with filigreed patterns and laced with gold. A series of crystal chandeliers, cut in Austria, distend from the ceiling. The floor is made of a highly polished wood and covered in huge throw rugs. The walls are adorned with work from Jean Clouet and Jean Cousin, as well as a number of other "lesser" Italian masters.

The Private Apartments

The Private Apartments are a series of smaller, cramped and dusty rooms reserved and used by the king as a storehouse for his collections of fine art. The items here are priceless, valuable enough to finance a small nation alone. Two Garde du Corps troopers are stationed here at all times.

The Cabinet

Opening off of the Great Hall, the Cabinet is a sparsely furnished and decorated chamber reserved for the most pressing matters of state. Only a long table and ten high-backed chairs occupy it. The rest of the room is reserved for pacing and acts of royal magnanimity. Only Louis and his closest advisors, the Cabinet, are welcome here.

The King's Bedchamber

The King's Bedchamber rests precisely in the center of the Chateau. Works by Lanfranco, Domenichino, and Le Valentin are set into the wood of the walls, permanently anchoring them and protecting them from possible theft, as well as emphasizing the pieces as being among the king's most valuable. Louis's bed, roughly twice the size of the queen's, occupies the center of the room. A partition crafted from wood and gold separates the king's bed from any who might intrude, giving him total privacy in his nightclothes.

The Grounds

The sprawling grounds and lush greenery of the surrounding lands cannot be ignored because they supply much of the breathtaking magnificence of Louis's vision. The grounds of the Royal Chateau are planned and executed in a series of geometrical axes, with pathways, orchards, and huge pools radiating out symmetrically. The trees are cut, shaped, and pruned daily to keep the greenery perfect. Flowerbeds and clusters of beautiful, bright-colored vegetation line all walks and paths.

The Trianon

Dominating the eastern acres of the landscape is the Trianon. This area once stood as a small and unassuming village, but, once the king moved onto the land, it was bought and demolished in order to build a house for light meals and a garden for long strolls. Five pavilions with walls bricked with "Chinese-style" blue porcelain tile stand surrounded by thick, lush greenery and rambling gardens. These impressive structures were created by LeVau for the lodging of the king's extended family and for relaxation. A collection of rare and exotic animals, dubbed "the Menagerie," helps enhance the king's home away from home.

In 1687, tired of his porcelain gazebo, Louis contracted architect Jules Hardouin-Mansart to redesign the Trianon. The king spent so much time following his architect around and pointing out the building's flaws, and the changes he expected, that some claim he was more responsible for the final work than Hardouin-Mansart. The old pavilions were demolished, and the buildings, made of marble, were constructed on the remains.

Sparing no expense, Louis ordered a new series of gardens planted and nurtured as well. In the center, a new structure went up with the express purpose of viewing the peaceful

and sleepy little Eden the king sought. The gardens were given names such as the Chestnut Grove, King's Grove, and the Springs Grove, each dotted with sculpture and fountains.

The Solar Fountains and Baths of Apollo

Surrounding the main axis of the gardens are a series of detailed and beautiful statues and carvings depicting the legends of Apollo, Greek god of the sun. At one end of the Gardens, the sun god is seen rising in his chariot. In the central fountain, is Apollo's mother, Latonia. The final depiction of the Sun God is nearest the chateau and portrays the deity being fawned over, bathed, and fed by a group of adoring wood nymphs. Guards here are ordered to whistle when the king is headed their way, so that the fountains can be fully turned on.

The Park

Occupying fully a third of the outlying grounds, the Park is Louis's private hunting reserve. It is a collection of thick stands of trees, open steppe land, bramble thickets, marshes, and streams all surrounded by trenches called "wolf plunges," which are designed to keep wolves and other vermin from killing and eating the animals the king himself intends to "hound down" with a pack of royal hunting dogs. Interlopers here are in grave danger. The king doesn't give any warning prior to firing his musket out into the undergrowth. He assumes any noises emanating from the bushes are made by some animal worthy of his royal bullet.

The Grand Canal

The Grand Canal reaches out from the rear of the Grand Lodgings like the long arm of the king. Designed to resemble and function much like its sister structure in Venice, the Grand Canal stretches out for over four miles and is 105 yards wide, lined by stands of Italian Poplar trees. Woods surround the canal interspersed with thickets of oak, beech, cheery and ash broken by wide pathways. At the canal's head, standing in the back acres, a Gondola stand houses a fleet of the Italian boats. These service the king and his coterie, perfect for long days of cruising the canal's vast waterways. The canal's shortest branch flows into the Trianon.

The Grand Stables

The king's stables are located near the gate of the Grand Lodgings and are home to the finest and most powerful riding animals available. Over 150 horses of various breeds are kept here, tended by a small army of stable boys. The Grand Stables are constructed of heavy oaken planks and floored with straw changed at least three times a day. The dirty-faced stable boys complain, correctly, that the animals eat better than they do.

Adventure Seeds

Included below are several plot seeds to get you started with your ALL FOR ONE AND ONE FOR ALL campaign.

My Cousin Villers

Characters: Any, though a Noble or a Musketeer would be helpful.

Goal: Root out a traitor in Louis XIII's Court.

Setup: Cardinal Richelieu's cousin, Marcel de Villers, is a highly placed member of the king's court. The cardinal values him there because it enables him to keep an even closer eye on the king's policies. Unfortunately, M. de Villers is also a spy for Spain. The Spanish are paying him quite well, and, being an unscrupulous sort, he plays both parties against each other.

Early in the adventure, the PC's discover his little secret. However, exposing him will be difficult. The cardinal refuses to hear anything ill of his cousin. He is convinced that any such accusations are an attempt to smear M. de Villers, and will seek to destroy those who do so. The king is more willing to listen, but he's bullied by Richelieu into taking the cardinal's side. Richelieu forbids Louis to even order an investigation since the charges are outrageous. The PC's are on their own.

De Villers has been engaged in selling military secrets to the Spanish, thwarting the war effort in the Low Countries. Louis's generals have decided to attempt a new strike, and de Villers has access to the plans. He plans to get them to the Spanish so that they may move to intercept the French forces before they can get into position. If someone doesn't stop him, the French forces will be butchered.

De Villers never leaves court himself. He sends his messages through an agent, the sinister, Martin Montaigne. An accomplished swordsman and thief, Montaigne, along with a small group of loyal thugs, delivers the messages into the south of France. The characters must learn of de Villers treachery, discover when Montaigne is leaving, intercept or prevent him from delivering the intelligence, and then return to Paris with evidence enough to condemn the traitor, de Villers. Meanwhile, Cardinal Richelieu, convinced that they are villains, sends his Intendents and Cardinal's Guard after the PC's to make certain they never attempt to harm his cousin again.

Le Renard Rouge

Characters: Musketeers

Goal: Find the mysterious Red Fox and put a stop to his destructive raids.

Setup: It's 1638, and the French and their Swedish allies are struggling in the Rhineland. One of the reasons is the enigmatic *le Renard Rouge* – the Red Fox. This clever Catholic warrior, named for his cunning and the flashing red cloak he wears, has led several daring raids on Swedish holdings. The

Swedes have been completely unable to catch him and have grown extremely irritated with his actions, especially given their success. Worse, rumor suggests that he is a French national, and that has put strain on Franco-Swedish relations.

Cardinal Richelieu has pressured the king into taking action. Louis has assigned the PC's to one area of the Red Fox's attacks, charging them with putting an end to his activities once and for all. This should give you a chance to put the characters in the thick of the war.

When they arrive on the front and interview the Swedish captain in charge of rear-area security, he'll tell them that the attacks come in a pattern. They always occur shortly after a battle or during inclement weather. They almost always happen at night. The Red Fox and perhaps 20 soldiers ride in, attack the weakest position in the camp, wreak as much havoc as possible, and then ride off again. Pursuit has not yet revealed their camp. The last raid managed to destroy fully a ton of black powder, leaving the musketeers and the cannon crews severely strained for ammunition.

Shortly after their arrival, the PC's witness a small battle with Imperialist forces. Allow them the opportunity to participate as fully as possible. If they have horses, they will be assigned to the cavalry and sent in to attack enemy pikemen. The Swedes manage to drive the Imperialists off, but not before sustaining heavy casualties in the bloody battle. This is your chance to demonstrate the horror of 17th Century warfare.

That night, true to form, *le Renard Rouge* attacks the camp. His goal is the company's food supply. He and his men (of which there are three per player character) steal up to the camp and attempt to slip in unnoticed. If they manage to do so, they smash water barrels and set fire to as much food as they can, then attempt to escape in the confusion. The PC's will, of course, spot them on their way out and give pursuit.

Force them to deal with the Red Fox's men first. They are extremely loyal and will die for their leader. When they finally do confront him at last, they discover him to be Jean Duquette, a former member of the King's Musketeers. They all know him, and this should cause a serious crisis of faith. Duquette is glad to see them, though not under such circumstances. If asked, he explains that his Catholic faith demands he ally himself with Mother Rome. He loves France and his king, but he simply cannot countenance the support of heretics.

This should put the characters in a very tough spot. Their duty to the king demands that they fulfill the mission and stop the Red Fox, but their oath of loyalty to each other suggests that they cannot fight this man, a brother in arms. Duquette will not back down off his mission. He has not attacked any French units, and he believes that he must serve God first and France second. He has only killed the heretic Swedes and their local German dupes. If the characters choose to fight him, he will defend himself, but he cannot

bring himself to kill any of his former comrades-in-arms, and he will allow himself to be martyred rather than break his oath of "all for one and one for all."

Missing Mistress

Characters: Any

Goal: Rescue the king's kidnapped mistress.

Setup: While away from the *Chateau de Versailles* visiting family, the Sun King's mistress, Madame de Maintenon has been kidnapped. A ransom message has been sent to the king, demanding 1,000 écu for her safe return. If it is not received, they'll return her head instead.

Louis is upset because he cares a great deal for Madame de Maintenon. He's also puzzled, though. A thousand écu is a paltry sum compared to what one could demand of His Majesty. He dispatches the characters with the ransom to find her. Their instructions are to recover her safely. Afterwards, they are to hunt the perpetrators down and kill them.

The kidnapping is not an especially good one. A small group of destitute commoners has pulled the job. They sprang upon her carriage in the forest, and spirited her off. They aren't particularly smart because they could easily have robbed her and gotten the money they desire from her personal belongings. Instead, they sent the carriage back, telling the driver to deliver their ransom demand. More than a thousand écu rode back to Versailles with the carriage.

Once confronted, the commoners will explain that they had no choice. They and their families are starving. They had to do something to be able to provide for themselves. They had no intention of harming Madame de Maintenon, and have treated her as civilly as they know how. She, of course, complains to the contrary, describing the "barbaric" conditions in which she had live while their prisoner. Why, they have even suggested that she eat porridge! Unfortunately, the king's mistress has become accustomed to the opulence of the palace.

The PC's will be forced into another tough decision here. To fulfill their mission, they must slaughter desperate people who only sought to provide for themselves. To let them go, violates their orders, and the king's mistress will surely report their behavior to King Louis.

The Valiant Mailman

Characters: Musketeers

Goal: Kidnap the Duke of Lorraine

Setup: The king is infuriated.

Charles IV, the reigning Duke of Lorraine (a small duchy on France's border, part of the Holy Roman Empire) is plotting to join the Austrians and Dutch in their war against Louis XIV. This will open France to invasion by the evil Habsburgs, and upset the king's plans for a glorious conquest of the Netherlands.

But Louis' influential sister-in-law, the Duchess of Orleans, has a plan. "Madame," as she is known, always has a plan. Her husband, Louis' younger brother Phillipe, is a husband in name only. His lover, the Chevalier of Lorraine, is next in line to rule the duchy after his cousin Charles IV.

Madame has laid her plan before Louis, who has agreed and summoned the handful of Musketeers currently on duty. They are to ride out immediately; even as he speaks the king is writing out blanket orders directing his officials to give them any aid they request. They are to head to Nancy, the capital of Lorraine, several days' ride east of Paris. Duke Charles is known to be staying at a small hunting lodge just south of the city, with only a handful of companions. Exactly where this lodge is, Madame and His Most Catholic Majesty are not quite sure; the Musketeers will have to find it.

The Lorrainers love Charles, Madame snorts. He depends on the devotion of his people, so that he has very few guards. His household troops are all mustered for war, not to protect his person as they should be. The Musketeers are to kidnap the Duke and bring him back to Versailles. There he shall be made to abdicate in favor of his cousin, the Chevalier. The Chevalier of course has no children, and has already made out his will leaving the duchy to the French crown upon his death.

The PC's have sworn to obey the king, but they can tell his thinking is blinded by his rage, a rage fueled by Madame's machinations. They will have to decide if their oath to obey the king comes before their loyalty to France—for this is a mad plan. It cannot hope to succeed, and will only plunge the kingdom into war.

Note: This adventure is based on actual events; Louis XIV really did send his personal guards on a comic-opera mission to make his brother's gay lover the Duke of Lorraine. The PCs' historic counterparts rode out for Lorraine, and became lost in the woods. There, they encountered a Lorrainer mailman calmly going about his business. The mailman - postal workers are *supposed* to be armed in these times - defeated the Musketeers in an epic swordfight and managed to lose his pursuers in the thick forests. He alerted his beloved duke, who slipped away with seven companions. The duke did leave behind his duchess, so the Musketeers kidnapped her instead. War was on.

A Deadly Game

Characters: Nobles

Goal: Win the Sun King's favor while avoiding the machinations of a rival.

Setup: Louis XIV has declared a contest at court. The gentleman who can return with the largest creature from the day's hunt shall have one favor from him. The characters and many other courtiers are then invited out to hunt with the king.

A rival has a fine idea, though. With all those muskets blazing away in the forest, who would notice if a few musket balls felled more deadly game? He determines to take the PC's out of the picture once and for all.

This is a game of hunter and hunted. The PC's will begin the day stalking the largest buck they can find on the grounds. However, they are being stalked by the Vicomte de Chaney, a ruthless rival at court who has it in for them. The Vicomte is an excellent hunter and a fine marksman. He shadows the characters with his entourage until he is ready. Then he starts attempting to pick them off. The adventure should keep your PC's on their toes as they constantly wonder from which direction the next shot might come. It should conclude with an epic duel with the Vicomte. If the players are very lucky, they'll bag a large deer as well, allowing them to win the Sun King's favor in addition to disposing of their enemy.

Hold the Line

Characters: Any, but Soldiers are best.

Goal: Hold a small position against an enormous Imperialist charge.

Setup: In this scenario, the PC's are outnumbered, outgunned, and out-positioned. Their orders are to hold a small tract of land so that enemy forces cannot break through to flank their comrades. However, they've been battered by artillery fire and several bloody engagements. All that is left are the PC's and 30 regulars. Approaching from the east is an elite group of 100 cavalry charged with rooting the characters' unit out for good.

Allow the PC's an opportunity to plan their strategy. Give them a mix of pikemen and musketeers with which to work. They have one operational cannon but no dedicated crew. To fire it, they'll have to allocate some of their fighting force. They also have 24 hours. The enemy commander offers them a chance to surrender, and that buys them some time to plan and counterattack. Once the charge starts, though, they'll have to hope that their plan is a good one.

You can run this adventure in two ways. First, the characters can attempt to heroically harass the enemy force, cutting them down slowly and holding them at bay. In this scenario, there is a chance for survival. It probably requires clever tactics and guerilla warfare, though. The other way is for the characters to be doomed. In this approach, they know that they cannot fulfill their mission. They can, however, attempt to take out as many of the enemy as possible. Unless a miracle occurs, they are all going to die. This is a role-playing opportunity, where the characters defend the glory and honor of France to the last.

Theft of Honor

Characters: Any, Musketeers are best.

Goal: Discover who murdered Albert Dubois, a colleague of the PC's, and bring the culprit to justice.

Setup: Albert Dubois, a gallant member of the King's Musketeers and a friend of the PC's, has been murdered. He was shot in the chest at close range not far from his favorite inn. He didn't die right away, though. Knowing he was doomed he wrote out the murderer's name in his own blood: Fromme.

M. Fromme is a wealthy landowner, and a minor noble in the court of the king. He is generally well-liked, but he is by no means one of the most influential nobles in Paris. He is most notable for being married to Dubois's most recent conquest. The Musketeer was something of a lady's man, and he had recently begun to bed Madame Fromme in her husband's absence. It seems logical to believe that the cuckolded man discovered he was wearing horns on his brow and settled the score.

Arresting Fromme is a simple matter. He is at home, and the PC's can easily come to his house and take him away. If they are the arresting party, they will notice that he is quite surprised and somewhat confused. The following day, he summons them to his cell in the Bastille. He tells them that he did not kill Dubois. He states so on his honor as a gentleman. He's not afraid to die, but if he is to be executed, he would like it to be for a crime he committed. He begs them both on his behalf and on their poor murdered friend to find the real killer before he is found guilty and sentenced to die. If asked, he knows nothing about his wife's affair with the former musketeer.

Speaking with Madame Fromme nets quite a different response. She is terrified of her husband. He found about her dalliance and flew into a blind rage. He swore he would make the man pay. That was the same day that Dubois was killed. She's sure that he hunted him down and shot him in cold blood. She's equally mortified about what this will do to her reputation at court. What will people think of her, she wonders. With her husband a murderer, will she ever be able to show her face again? If anyone notes that she seems a little callous, she claims it is because she is grieving for poor Albert. He was so gentle and kind. She knew what they were doing was wrong, but he was so good to her. She just couldn't say no to him. Most of the PC's will have heard this before from others of Dubois's conquests. He had a knack for disarming even the most proper of ladies.

Madame begins a *Seduction* of one of the PC's after the interview. She will choose the one with the highest *Social Standing*. Failing that, she goes for the most attractive. She plays the helpless damsel in distress, in need of comfort. She does all that she can to draw him into her bed, and tells him how frightened she is of her husband. She is attempting to hasten his sentencing and execution.

The truth is rather insidious. It was Madame who killed Dubois, and it had little to do with the affair. She operates a burglary ring. Her knowledge of the houses of the rich and where they keep their valuables is her contribution.

She supplies this intelligence to her more common allies, who use it to slip in undetected and make off with the best of the collection. Madame sometimes keeps a piece for herself. Otherwise, she simply takes her cut of the proceeds. Dubois discovered her little scheme quite by accident. He was on his way to the inn, and chanced to see her skulking in the shadows with her compatriots. When he neared to get a better look, she panicked. Thinking that he had discovered what she was really up to, she shot him.

Madame needs to make sure her husband is executed for her crime so that the case will be closed. Then she'll simply attach herself to someone new. The characters should become a little suspicious when she seems to beg for their help (when she shouldn't need it), and if a subsequent interview with M. Fromme occurs. He'll deny the entire incident about flying off the handle. In the end, Madame's new lover may discover her little secret as well. He might choose to follow her. He might stumble upon it. Regardless, Madame and her accomplices will attempt to dispatch him (and his friends) in similar fashion. If the characters don't catch on quick enough, an innocent man will die, and their friend might never truly be avenged.

For Whom the Bell Tolls

Characters: Cardinal's Guard or Intendents

Goal: Prevent the mass murder of thousands of innocents

Setup: Easter approaches and Cardinal Mazarin will be celebrating public mass. This year, however, persecuted Protestants intend to make it more memorable by murdering the cardinal and everyone present.

The adventure begins when a supply depot on the outskirts of Paris is raided. Several soldiers are killed, and a few muskets are stolen, but, most alarmingly, 20 kegs of black powder have gone missing—many times more than would be necessary to supply the few stolen firearms for a very long time. The Cardinal instructs his people to look into it. He smokes something wrong here, and he doesn't trust the queen's propensity to lie. Tracking the stolen barrels is easy to do, but what's that powder has to be hauled away in carts, and the tracks are simple to follow. They lead to a small village (fifty miles or an entire day's ride) just outside Paris. Questioning (or persecuting) the residents proves fruitless. Two carts arrived did arrive, but one saw what was in them. But whatever it was was packed in large barrels. These were packed away onto a wagon and taken down to the Seine. Once there, it was loaded onto a barge headed back to Paris.

Once on the docks in the city, though, the trail grows cold. The dockmaster would be happy to help the cardinal's servants, but he gets so many shipments a day, he cannot possibly hope to tell them which one might have been the one for which they are looking. If the characters take the time to go through the papers, though, they can find an order for 20 barrels of wine to be delivered to Notre Dame.

The plan is simple: hide the kegs of powder in the church and set them off while Cardinal Mazarin is celebrating Easter Mass. The mastermind is a Calvinist named Fermin, whose sister was tortured and killed for being a heretic. Her husband and children suffered similar fates in a recent purge. The characters will need to discover the location of the kegs, and then stop them from being set off. To create the highest level of drama, have them arrive during the mass. They'll have to fight the assassin and his flunkies to gain access to powder kegs and prevent them from being ignited. Since Fermin is willing to martyr himself, he'll happily send minions to delay the PC's while he makes his way to the charge. If he isn't stopped Notre Dame is coming down around the heads of his hated foes.

Appendix 1: Characters from the Novels

This section contains game stats for the most famous characters from Dumas' novels. Due to the forty-year span of the series, two sets of statistics and skills appear for each of the famed Musketeers: one set for the younger versions of the characters in *The Three Musketeers* and one for the older versions in *The Man in the Iron Mask*.

Cardinal Richelieu

Cardinal Armand Jean du Plessis Richelieu serves as spiritual and political counselor to King Louis XIII. Due to the king's weak nature and bouts of depression and malaise, Richelieu rules in his stead, forever masking his manipulation behind the façade of the "humble servant" to the throne. While he is constantly at odds with the strong-willed and wily Queen Anne, Richelieu is an accomplished politician and is the driving force behind French policy.

Cardinal Richelieu is a tall, gangly, middle-aged gentleman clad in the floor-length red silk robes of his position. A waxed and curled mustache and a calculating smirk define his face, with eyes forever plotting and calculating when to deliver his next subtle comment, devastating criticism, or intricate power play.

D'Artagnan of Gascony

From the first page of *The Three Musketeers*, the reader gets a sense of who Monsieur D'Artagnan is: an ambitious, hopeful, and arrogant gentleman with a broad and sparkling sense of humor. Upon reaching the age of majority in his father's household, D'Artagnan is sent to Paris at his father's behest to join the Musketeers. In order to aid his son on his quest to join the king's men, D'Artagnan's father (once a Musketeer in his own right) gives him a letter of introduction, a crippled and hobbled horse, and his own battered sword. After only a day, the letter is stolen by "The Man from Meung" (Count de Rochefort), the sword is broken, and his horse has slowed to a shambling walk. Regardless of his immediate misfortune, D'Artagnan arrives in Paris, is greeted into the home of the Captain of the Musketeers, given a new letter of introduction,

Cardinal Richelieu (9th Level Priest/10th Level Cardinal)

Size:	Medium Human
Hit Dice:	19d6 + 38
Hit Points:	111
Initiative:	+4 (Improved Initiative)
Speed:	30 feet
AC:	10
Attacks:	Stiletto +14/+9/+4 melee (1d4)
Face/Reach:	5 feet by 5 feet / 5 feet
Special Attacks:	Aura of Fear 3/Day, Bane 3/Day, Doom 1/Day, Excommunicate
Special Qualities:	Bless 3/Day, Bless Water 1/Day, Divination, Divine Favor 2/Day, Divine Power, Lay Hands 3/Day, Remove Blindness/Deafness, Remove Curse, Remove Fear 1/Day, Social Standing 5
Saves:	Fort +10, Ref +6, Will +19
Abilities:	Str 10, Dex 11, Con 14, Int 16, Wis 18, Cha 17
Skills:	Appraise 10, Bluff 14, Decipher Script 10, Diplomacy 18, Etiquette 12, Forgery 8, Gather Information 12, Gossip 8, Heal 8, Innuendo 12, Intimidate 12, Listen 12, Ride 8, Sense Motive 12, Speak Spanish 10, Speak English 8, Spot 12
Feats:	Alertness, Dodge, Grace, Great Fortitude, Improved Initiative, Iron Will, Leadership, Literacy (English), Literacy (French), Literacy (Latin), Literacy (Spanish), Toughness

and makes friends, by way of a botched duel, with the Three Musketeers (Athos, Porthos and Aramis).

This determination to succeed defines his character. He never allows the constant danger and hardship to break his spirit. After many years as a soldier for the king, D'Artagnan is rewarded with the rank of Captain. His loyalty to king and country comes above all else, even his friends, which he proves by foiling Aramis's plot to control France by putting Prince Philippe on the throne.

D'Artagnan, the hero and focal point of Dumas's series, is the quintessence of the dashing hero: fearless, loyal, and charming. He is popular with the ladies and gentlemen alike. His brilliant smile and quick wit are the center of attention wherever he goes. He has a boyish appearance, even in his later years but is classically handsome.

Athos (*Count de la Fere*)

Athos is the quietest, deadliest, and least mirthful of the Musketeers. As a young man he was scarred by his marriage to the treacherous and ruthless Milady de Winter. Upon her betrayal of both her wedding vows and her husband, Milady vanished, leaving Athos, then known as Count de la Fere, shattered and bitter. He gave up his land and title to join the King's Musketeers, adopting the name Athos as a way to bury his hurtful and disgraceful past once and for all. Until Milady surfaces as an assassin in the service of Cardinal Richelieu, not even Athos' closest friends, Aramis and Porthos, know of his failed relationship with her. In the end, Athos sees to it that his lost love meets her just deserts, finding and enlisting the aid of the Executioner of Lille, another of her early victims, who beheads her for her crimes.

Years later, after the death of his second wife, Athos raises his son, Raoul, alone, imbuing the young man with the same studious and wily nature. When Raoul is killed in the service of his country, Athos also dies, devoured by his grief.

Athos is a big man with a receding line of flaxen hair. His face is set in a semi-permanent frown, and D'Artagnan and Porthos make it their sworn mission to make Athos smile, trying to convince him to join in their lighthearted and bawdy escapades. Instead, the dour musketeer keeps to himself, drinking and replaying the events of his life over and over in his head, trying to discover what went wrong. Athos is quick to draw his rapier or pistol, and he has an even quicker temper. To cross him is exceptionally dangerous.

Porthos

The legendary strongman of the group, Porthos is also the most relaxed and funniest of the Musketeers. Hailing from the countryside, he has adjusted to the nightlife of Paris easily, using his status as a member of the revered musketeers as a tool to sample the finest wines and to seduce the loveliest ladies. Although dedicated to his friends and his duty, Porthos never misses a chance to live the high life.

D'Artagnan of Gascony (6th Level Noble/1st Level Musketeer)

Size: Medium Human
Hit Dice: 6d6 + 1d10 + 21
Hit Points: 51
Initiative: +3 (Dex)
Speed: 30 feet
AC: 13 (+3 Dex)
Attacks: Rapier +8 melee (1d6) or Pistol +4 ranged (1d8)
Face/Reach: 5 feet by 5 feet / 5 feet
Special Attacks: None.
Special Qualities: Influence, Resources 2, Social Standing 2
Saves: Fort +7, Ref +7, Will +6
Abilities: Str 11, Dex 17, Con 17, Int 14, Wis 13, Cha 18
Skills: Balance 4, Bluff 6, Diplomacy 4, Etiquette 4, Gather Information 6, Innuendo 6, Intimidate 5, Open Lock 3, Ride 6, Seduction 6, Sense Motive 6, Spot 6, Tumble 4
Feats: Caracole, Firearms Proficiency, Grace, Literacy (French), Mounted Combat, Weapon Finesse (Rapier)

In *The Three Musketeers*, Porthos is the quickest to accept the ambitious and arrogant young D'Artagnan as a fellow Musketeer, disregarding their initial meeting, in which D'Artagnan embarrasses the strongman. In the finale of *The Man in the Iron Mask*, his strength finally fails him, and he is crushed attempting to hold up the ceiling of an inn, so that Aramis may escape the clutches of Captain D'Artagnan and his men. Porthos proves himself loyal and brave to the end, fighting for what he believes is right.

D'Artagnan of Gascony (6th Level Noble/10th Level Musketeer)

Size: Medium Human
Hit Dice: 6d6 + 10d10 + 48
Hit Points: 122
Initiative: +2 (Dex)
Speed: 30 feet
AC: 13 (+2 Dex, +1 Natural)
Attacks: Rapier +17/+12/+7 melee (1d6) or Pistol +13 ranged (1d8)
Face/Reach: 5 feet by 5 feet / 5 feet
Special Attacks: None.
Special Qualities: Influence, Rank 5, Resources 2, Social Standing 2
Saves: Fort +11, Ref +11, Will +11
Abilities: Str 11, Dex 15, Con 15, Int 14, Wis 13, Cha 18
Skills: Balance 10, Bluff 10, Climb 4, Diplomacy 8, Etiquette 8, Gather Information 10, Innuendo 10, Intimidate 10, Jump 4, Move Silently 4, Open Lock 8, Ride 10, Seduction 10, Sense Motive 10, Spot 10, Tumble 8, Use Rope 4
Feats: Ambidexterity, Blind-Fight, Caracole, Combat Reflexes, Deadeye, Dodge, Firearms Proficiency, Grace, Leadership, Literacy (French), Mounted Combat, Toughness, Trick Shot, Two-Weapon Fighting, Weapon Finesse (Rapier)

Athos (8th Level Noble/6th Level Musketeer)

Size: Medium Human
Hit Dice: 8d6 + 6d10 + 28
Hit Points: 98
Initiative: +3 (Dex)
Speed: 30 feet
AC: 14 (+3 Dex, +1 Natural)
Attacks: Rapier +15/+10/+5 melee (1d6+1) or Pistol +15 ranged (1d8)
Face/Reach: 5 feet by 5 feet / 5 feet
Special Attacks: None.
Special Qualities: Influence, Paramours, Rank 3, Resources 2, Social Standing 3
Saves: Fort +9, Ref +10, Will +11
Abilities: Str 13, Dex 17, Con 15, Int 16, Wis 16, Cha 12
Skills: Balance 14, Climb 14, Diplomacy 14, Etiquette 14, Gather Information 14, Intimidate 14, Profession (Brewer) 14, Ride 14, Speak Spanish 14, Spot 14, Tumble 4, Use Rope 14
Feats: Caracole, Combat Reflexes, Expertise, Firearms Proficiency, Grace, Literacy (French), Mounted Combat, Sharpshooter, Toughness, Two-Weapon Fighting, Weapon Finesse (Rapier)

Porthos is a mountain of a man and the most handsome of the Musketeers. He has a fun-loving attitude and a quick and dazzling smile. His taste in everything runs to the extravagant. In his free time, he is rarely seen outside a tavern and is usually surrounded by a group of young women clamoring for his attentions. He regales all who

will listen with tales of his adventures and journeys, whether they happened to him or not. While this trait annoys all but his closest friends, none are bored in the presence of the mighty Porthos.

Athos (8th Level Noble/8th Level Musketeer)

Size: Medium Human
Hit Dice: 8d6 + 8d10 + 16
Hit Points: 98
Initiative: +2 (Dex)
Speed: 30 feet
AC: 13 (+2 Dex, +1 Natural)
Attacks: Rapier +16/+11/+6 melee (1d6+1) or Pistol +16 ranged (1d8)
Face/Reach: 5 feet by 5 feet / 5 feet
Special Attacks: None.
Special Qualities: Influence, Paramours, Rank 4, Resources 2, Social Standing 3
Saves: Fort +9, Ref +10, Will +11
Abilities: Str 12, Dex 14, Con 12, Int 16, Wis 16, Cha 12
Skills: Balance 14, Climb 14, Diplomacy 16, Etiquette 16, Gather Information 14, Intimidate 20, Profession (Brewer) 14, Ride 16, Speak Spanish 14, Spot 14, Tumble 4, Use Rope 14
Feats: Ambidexterity, Caracole, Combat Reflexes, Deadeye, Expertise, Firearms Proficiency, Grace, Literacy (French), Mounted Combat, Ride-by Attack, Sharpshooter, Toughness, Two-Weapon Fighting, Weapon Finesse (Rapier)

Aramis

Aramis is the spiritual leader of the men of the King's Musketeers. A devout Catholic, he originally joined the musketeers with the intention of staying only until he was accepted into the ranks of the Church. Instead, he forged a lifelong friendship with Athos, D'Artagnan, and, especially, the ever-jubilant Porthos. In the course his adventures,

Porthos (7th Level Soldier/5th Level Musketeer)

Size: Medium Human
Hit Dice: 12d10 + 24
Hit Points: 91
Initiative: +5 (+1 Dex, +4 Improved Initiative)
Speed: 30 feet
AC: 14 (+1 Dex, +3 Natural)
Attacks: Rapier +15/+10/+5 melee (1d6+3) or Pistol +13 ranged (1d8)
Face/Reach: 5 feet by 5 feet / 5 feet
Special Attacks: None.
Special Qualities: Rank 2 (Musketeer), Rank 2 (Soldier), Social Standing 1
Saves: Fort +12, Ref +8, Will +5
Abilities: Str 17, Dex 13, Con 15, Int 11, Wis 13, Cha 17
Skills: Balance 4, Climb 4, Diplomacy 8, Gather Information 4, Intimidate 4, Ride 8, Seduction 12, Spot 4, Tumble 4, Use Rope 4
Feats: Blind-Fight, Caracole, Combat Reflexes, Deadeye, Firearms Proficiency, Grace, Improved Critical (Rapier), Improved Initiative, Mounted Combat, Power Attack, Sharpshooter, Toughness (x2)

Porthos (7th Level Soldier/9th Level Musketeer)

Size: Medium Human
Hit Dice: 16d10 + 32
Hit Points: 117
Initiative: +5 (+1 Dex, +4 Improved Initiative)
Speed: 30 feet
AC: 14 (+1 Dex, +3 Natural)
Attacks: Rapier +19/+14/+9/+4 melee (1d6+3) or Pistol +17 ranged (1d8)
Face/Reach: 5 feet by 5 feet / 5 feet
Special Attacks: None.
Special Qualities: Rank 4 (Musketeer), Rank 2 (Soldier), Social Standing 2
Saves: Fort +14, Ref +10, Will +7
Abilities: Str 16, Dex 12, Con 14, Int 11, Wis 13, Cha 17
Skills: Balance 8, Climb 8, Diplomacy 8, Gather Information 8, Intimidate 8, Ride 8, Seduction 12, Spot 8, Tumble 4, Use Rope 4
Feats: Ambidexterity, Blind-Fight, Caracole, Cleave, Combat Reflexes, Deadeye, Firearms Proficiency, Grace, Great Cleave, Improved Critical (Rapier), Improved Initiative, Mounted Combat, Power Attack, Quick Draw, Sharpshooter, Toughness (x2), Two-Weapon Fighting

Aramis never lost sight of his original goal: to become a priest. Ironically, after years of resisting and defying the commands of Cardinal Richelieu, he almost follows in the cardinal's footsteps.

Aramis is the antagonist of *The Man in the Iron Mask*, freeing the bumbling and unaware Prince Philippe from the depths

Aramis (4th Soldier/6th Level Musketeer)

Size: Medium Human
Hit Dice: 10d10 + 20
Hit Points: 85
Initiative: +4 (Dex)
Speed: 30 feet
AC: 15 (+4 Dex, +1 Natural)
Attacks: Rapier +11/+6 melee (1d6+4) or Pistol +14 ranged (1d8)
Face/Reach: 5 feet by 5 feet / 5 feet
Special Attacks: None.
Special Qualities: Rank 3 (Musketeer), Rank 1 (Soldier), Social Standing 1
Saves: Fort +11, Ref +10, Will +5
Abilities: Str 12, Dex 18, Con 14, Int 16, Wis 15, Cha 17
Skills: Balance 8, Bluff 8, Climb 8, Diplomacy 8, Etiquette 8, Gather Information 8, Knowledge (Catholicism) 10, Ride 8, Sport 8, Tumble 8
Feats: Blind-Fight, Caracole, Combat Reflexes, Deadeye, Firearms Proficiency, Grace, Mounted Combat, Power Attack, Sharpshooter, Toughness (x2), Weapon Focus (Rapier), Weapon Specialization (Rapier)

Aramis (4th Soldier/6th Level Musketeer/10th Level Priest)

Size: Medium Human
Hit Dice: 10d10 + 10d6 + 20
Hit Points: 124
Initiative: +7 (+3 Dex, +4 Improved Initiative)
Speed: 30 feet
AC: 14 (+3 Dex, +1 Natural)
Attacks: Rapier +18/+13/+8 melee (1d6+3) or Pistol +14 ranged (1d8)
Face/Reach: 5 feet by 5 feet / 5 feet
Special Attacks: Aura of Fear 2/Day, Bane 3/Day, Doom 1/Day.
Special Qualities: Bless 3/Day, Bless Water 1/Day, Divine Favor 2/Day, Lay Hands 1/Day, Rank 3 (Musketeer), Rank 1 (Soldier), Remove Fear 1/Day, Social Standing 1
Saves: Fort +13, Ref +12, Will +13
Abilities: Str 11, Dex 16, Con 12, Int 16, Wis 16, Cha 17

of the Bastille in a futile attempt to usurp the power of the throne for himself by manipulating his impostor king from the shadows. In the process, he recruits the destitute and drunken Porthos to help him in the name of friendship. Meanwhile, D'Artagnan, the resolute and dedicated Captain of the Musketeers, discovers and foils his plan. Only Aramis survives the conclusion of the novel, relocating to Spain to act in the capacity of advisor to that nation's king.

Aramis is exceptionally neat, keeping his hair short and his tunic immaculate. His beard is trimmed close to his face, and the basket hilt of his rapier shines like a newly minted coin. He is taciturn and studious, reading and following the scriptures at every opportunity, and never failing to pass on the Word of God to his friends whenever they allow him a chance to speak.

Appendix 2: The Life of Alexandre Dumas

Alexandre Dumas (1802-1870) defines the swashbuckling tradition of adventure. His novels, all set in this turbulent and colorful era of French history, set a new standard for highflying fiction. Born Dumas Davy de la Pailleterie in the Parisian suburb of Villers-Cotterets in 1802, Dumas was the grandson of Marquis Antoine-Alexandre Davy de la Pailleterie. His grandmother was a Haitian former slave named Marie-Cessette Dumas. She gave birth to Thomas-Alexandre Dumas, who grew up to become a general under Napoleon Bonaparte. Thomas-Alexandre retired and fathered a son but died before the boy's fifth birthday.

Thomas-Alexandre's son, Alexandre Dumas, grew to manhood in the village of Villers-Cotterets, inheriting his father's physical might and interest in sports and tests of strength. His mother, Marie Louise-Elisabeth Labouret, couldn't bear to part with her son and send him away to school. Instead she took it upon herself to educate the boy, which consisted of very little in the way of the intellectual but focused instead on practical matters. At the age of 20, Alexandre's mother informed him that she could no longer afford to support them both. He took the opportunity to strike out on his own, moving to Paris.

Once relocated, he sought out his father's old friends and companions from the past, looking for some financial help to keep him afloat until he had secured a job. Instead of giving him money, an old friend of his father's, General Foy, secured Dumas a job as a clerk in the offices of the Duc d'Orleans. The general and the duc were both impressed with Dumas's perfect handwriting, a prerequisite for a job as a clerk in the 19th Century. While he worked his days away in the office, Dumas sought to pursue his real dream: to become a poet and writer as famous as his idol and contemporary, Victor Hugo. As he told General Foy, "I am going to live by my handwriting, but I promise you someday I shall live by my pen."

After only a few months as a clerk, Dumas witnessed a moment that changed his life: a troupe of British actors performed in Paris. Even without understanding English, Dumas was fascinated and overwhelmed watching the actors at work. He began at once to write plays, most notably *Henri III et sa Cour*, in 1829. In 1830, the July Revolution occurred, in which the ruling Bourbons were overthrown. While this slowed the pace of Dumas's playwriting, when it was over, his former employer and patron, the Duc d'Orleans, was named Louis Philippe I, King of France.

In 1831, Dumas wrote and produced five plays, the most remarkable of which was the drama, *Antony*. At last finding success, he moved to prose and fiction, focusing on first person travel memoirs before authoring his first novel, *Captain Paul*. In 1844 and 1845, Dumas released *The Three*

Musketeers and *The Count of Monte Cristo*, both of which are considered legendary masterworks of action, adventure, intrigue, and chivalry. Within two years, he released a pair of sequels to *The Three Musketeers* entitled *Twenty Years After* and *The Man in the Iron Mask*. The public went wild for his tales, devouring the sweeping adventure, romance, duels, and swashbuckling that was his trademark.

Within a year Dumas had several collaborators and underlings, to all of whom he spread his ideas, allowing them to write from his stories and plot seeds and then reading over and polishing their works. A fellow writer named Eugene de Mirecourt accused Dumas of claiming the works of others as his own, thereby mass-producing novels faster than any lone author could write them. Dumas sued him for libel and won the case. By the end of his life, Dumas's name appeared on over 1,200 works, including plays, novels, volumes of poetry, and travel logs. At the height of his success and popularity, Dumas began to live like a king himself, spending prodigious amounts of money on everything from African safaris to long, lavish trips through Italy and Eastern Europe. He spent so much money on these journeys that he was never free of the debt they caused; yet he continued to spend. He returned to the theater to pen *The Tower of Nesle* and *Le Cavalier de Maison Rouge*, the latter of which was set during the Revolution, in the hopes of alleviating some of his financial woes.

At the beginning of 1860, Dumas was contacted by Giuseppe Garibaldi, an Italian freedom fighter who had recently liberated Naples. Dumas traveled to Naples and served in an unknown capacity under Garibaldi, apparently as the Superintendent of Museums. He hinted to friends that behind the scenes he was actually active in major political actions. No one knew for sure if he was telling the truth. Dumas had a penchant for exaggeration so great that it has been said that he didn't bother with facts if they impeded the story he was writing. Returning to Paris in ill health in 1864, he retired to his son's home in Puys, France and continued to write until his death on 5 December 1870.

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Help for the Harried Game Master



Past, **Present** and **FUTURE**

A stone tower with several arched openings, situated on a rocky island. The background is a dramatic sky with orange and yellow clouds, suggesting a sunset or sunrise.

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